

QUR'AN - The LINGUISTIC MIRACLE BOOK 2nd Edition

Contents

Section 1: The Arabic Language

Chapter 1: Introduction to the Arabic Language (Why it's Unique)

Chapter 2: Etymology of Arabic (Base Letters & their meanings)

Chapter 3: Grammar vs Phonetic Languages, and Arabic (Letter Sounds & Shapes)

Chapter 4: Richness of 3 Letter Arabic Vocabulary (Rich Meanings)

Chapter 5: Words longer than 3 Root Letters (Fusing words)

Chapter 6: Synonyms and Antonyms: (Words are known by their 'Relatives')

Chapter 7 - Classical Arabic Poetry:

The Generous man & the Mu'allaqah of 'Amr bin Kulthum

Palindromes (spelling something the same in reverse)

Chapter 8: Balaaghah & Eloquence (Subtle meanings)

Past tense (maaDiy) vs Present-Future tense (muDaari')

Noun (constant) vs Verb (temporary)

Chapter 9: What is the 'Perfect Language'?

Section 2: The Qur'an

Chapter 10: Introduction

Chapter 11: Qur'an Gems

Chapter 12: Sounds [Onomatopoeia] in al-Qur'an.

Chapter 13: Qur'an Gems: Precise Word Choice, Word-Play, Palindromes, Imagery, & Movie-Epic scenes!

Your Life Summarised in 1 Aayah/verse!
Quranic Palindromes
Precise Word Sequencing
Replace the word Sky with Man, and Earth with Woman...
Repose, Affection & Mercy...
"...Her heart became empty..."
And Jaheem [Hell] will be Pulled out for those to See...
His mother is Hell, the War Horse & Description of Paradise..

Chapter 14: How to Extract Quran Gems .

- Step 1 - Focus on Words and their Power:
- Step 2 - Sentence structure - Placements of words in an Ayah
- Step 3 - The Location of an Ayah within a Passage of Discussion
- Step 4 - See how all the Passages Connect to work Together to produce 'Themes'
- Step 5: Produce an overall Conclusion

Section 4: Science

Chapter 15: Scientific Marvels in the Qur’an
How do Arabic Definitions work?
Scientific Miracle 1 - Sulaalah:
Definitions:
Nutfah:
Two meanings of Nutfah combined:
Amshaaj:
Maniy
1st General Meaning:
2nd Meaning:
3rd Meaning:
4th meaning:
Relation to Modern Science:
Even More Amazing! :
Male’s Sperm Determines Gender of Child:
Alaq
Summarised:

Section 5: Qur’an Challenge

Chapter 16: Unique Qur’an Structure
Chapter 17: The Qur'an's Unique Literary Form
Chapter 18: The Qur'an's Challenge: A Literary & Linguistic Miracle
Chapter 19: Three Lines that Changed the World: The Inimitability of the Shortest Chapter in the Qur’an
Chapter 20: Understanding the Qur’an Literary Challenge: “Bring Something Like It” ,
Chapter 21: What Is The Challenge Of The Qur’an With Respect To Arabic Prose & Poetry?
Chapter 22: Responses to the Qur’an Literary Challenge: Musaylamah
'Surah’ Iman [Faith]:
Our Refutation:
1 – Incorrect Plagiarism of:
2 – Incorrect Useage of: Reeh & Riyah – Wind.
3 – Use of Comical Expressions:
4 – Lack of Smoothness/Flow in Recitation:
5 – Unnecessary Words – could easily be Removed – without altering it’s Meaning.
Words/Phrases which could be Summarized:
6 – The Story itself has a Lack of Thematic Connection & Meaning:
The Beginning Verse, & the Last Verse were Plagiarised from the Qur’an Purposelly

Section 6: What Experts & Orientalists said about the Qur’an Language:

Section 7: Meaningful Prayer

Section 8: Miscellaneous: Further Reading | Dictionaries | Websites | Contact

Appendix : Links on Qur'an, Arabic Grammar and Vocabulary learning material in English, Urdu and Arabic.

Section 1 - The Arabic Language

Chapter 1 : Introduction to the Arabic Language (Why it's unique)

The Arabic language is a unique language, and has many special and unique features which make it suitable for it to convey; many meanings in few words, subtleties, emphasis and powerful imagery through speech alone. If God was to convey a message to mankind, it would be through a language which is easy to learn, and has the highest form of expressiveness. I believe that Arabic is that language by which He communicated His final Message to mankind, and I will try to prove it through this Book – Qur'an, the Linguistic Miracle.

In the first section of this Book, I will be introducing Classical Arabic (a more in-depth version of the language in comparison to the Modern Fus-ha Standard, Spoken Arabic aka MSA). I will explain the literary tools of Classical Arabic, with examples, and later near the end of this section, I will share a few gems of Classical Arabic language, to give you a feel of how the Classical Arabs expressed themselves through Poetry, and what powerful literary tools they used to convey their message to an equally praiseworthy literary audience.

What is the Arabic language?

Arabic is an ancient Semitic language, believed to be over 2000 years old. So it has had a lot of time to develop, and enrich its meanings and linguistic beauty. Some say it – the language- has been inspired and preserved miraculously in its pure form. It has stayed firm and pure to its roots, meaning that words and their meanings which were said over 1,400 years ago are still preserved and documented for us up till this day. Unlike many other languages where words change meanings every few generations, and the meaning of the original word is lost. An example in the English language today is the word 'wicked' which meant 'evil' last generation, but in this generation it means 'good.' It may be that 2 generations ahead, 'wicked' may only be recognized as meaning 'good', possibly making future readers of the language confused.

How is Arabic Structured?

Arabic works with a trilateral root system, which means that most words are made of 3 Root Consonant letters, and other 1 and 2 letter words with different meanings surrounding that word. Very few words are based on 4 letter roots and even fewer on 5 letter roots. It is then for the reader to use his knowledge of the language to separate and distinguish between the letters to understand which letter means what.

This will be explained later in the book, and is a fun part of learning the language. (Almost like connecting a jigsaw puzzle.)

How does Arabic language work?

Arabic 3 Consonant lettered words are usually 'Descriptions'. These Descriptions will then fit into Patterns and Contexts for Objects.

For example; the word 'sayyaarah' سَيَّارَة means 'Car'. But in reality, it comes from:

1. The root meaning of the **3 Root Letters**: Siin-Ya-Ra (س ي ر) = Meaning: 'Travelling through Movement.'

2. **Pattern** فَعَّالَة which is a pattern used for jobs, habits etc. and doing things again and again, regularly, frequently etc. Car travels again and again, regularly, frequently. The ة at the end is also sometimes used to increase intensity further. The pattern فَعَّال (as well as فَعَّالَة) give the sense of doing something repeatedly to the extent that it becomes a habit, a profession, or the like. فَعَّالَة due to additional ة of intensity in some words has increased intensity. To give another example, رَحَّالَة means globetrotter (someone who travels repeatedly). Notice that here too the duplication of the 2nd root letter has indicated upon the duplication in the meaning. (See also Chapter 1 additional notes)

We therefore see that other words, which have same Root letters and have similar meanings, simply due to the Root letters being the same e.g. 'he went for a walk' (saara سَارَ) based on same root, and with form I perfect verb pattern فَعَّلَ (converted to فَعَّال due to ي as 2nd letter of root and fatha on letter before ya). Seeing this pattern, we immediately know that this is 3rd person masculine singular and action is perfect i.e. action is completed. Similarly, "sayrah" سِيرَة (a walk through a journey). This makes it extremely easy to know what a word means in Arabic, because you might see a long difficult word, but you break it down to look at its root 3 letters - and voila! You know what root meaning and description is being hinted at. This allows you to visualize the picture being portrayed through the Arabic. Using pattern, you can get further hints towards effects of such pattern on the root, i.e. in a very organized manner you are getting closer to the meaning of the word.

This root system is also found partially in other languages, but Arabic sustains this rule throughout its entire language consistently, which makes its richness even more exciting to explore.

What makes it even more exciting is that the Arabic language has one of the richest sets of Vocabularies in the world, probably more than any other language. (For example: the Arabs have over 1000 words just for describing the Camel, and over 60 different words for Love!) And the amazing bit is - every word has its own shade of meaning, so two words could be similar, but they both would have a slightly different implication in meaning.

Arabic has no unnecessary words in it:

Arabic is extremely concise i.e. A sentence of 7 words in English can be said in just 7 letters of Arabic!

Example;

English: 'Both groups are at war with each other.'

Arabic: يُحَارِبُونَyu-Haarib-oon. [pattern 6 يُفَاعِلُونَon the Arabic verbs scale.]

(Note: vowels are not included as 'letters' in Arabic language since they can be omitted and the word is still readable.)

See how concise Arabic is?

Arabic is a language which is directly to the point, and removes all unnecessary words from a sentence, so that only the necessary words remain for the sentence to be conveyed, spoken and understood quickly. The example above proves this well.

What have we Learnt in this section?

- 1 - Arabic language is based on a Triliteral (3) Root letter system, i.e. most of the roots are of 3 letters with only few words having more than 3 letters in their roots
- 2 - Each Noun (Object) is infact mostly based on (1) a 3 letter 'Describing word' and (2) a pattern, and if an Object matches a certain Description, the Object is called by that Descriptive word. I.e. Sayyaarah سَيَّارَة means [Description:] 'that which frequently/regularly Travels' (= Car [Noun]).
- 3 - We have learnt that the Arabic language is Pure to its Roots, and words can be traced back to their Origins from over 1,400 years ago through Lexicons.
- 4 - We have learnt that Arabic is one of, or the biggest Vocabulary filled language in the world.
- 5 – Arabic is directly to the point and a concise language, conveying long sentences from another language into just a few words of Arabic.

Additional Notes - Chapter 1 :

1. Extra Letters with minor changes mainly in formatting from: copied version of <http://www.learnarabiconline.com/greater-etymology.shtml>, material from this link is also used at other places in this document where relevant

Extra letters that are added to words are often indicative of the types of meanings they convey.

BASE LETTER DUPLICATION (I.E ROOT LETTER DUPLICATION)

The verbal paradigm فَعَّل is achieved by doubling the middle base letter (i.e. middle root letter) and one of its most prominent connotations is to indicate that an action has been done repeatedly. For example, the simple verb قَطَعَ means to **cut**, but the enhanced verb قَطَّع means to **cut repeatedly** (i.e. to **chop**). Notice that the multiplicity in the word has indicated on the multiplicity in the meaning.

Moreover, the paradigms فَعَّل and فَعَّل also have a doubling of a base letter and they afford the connotation of something happening a lot or repeatedly. For example, احْمَرَّ means to become very red or to blush and اَدْهَمَّ means to become dark green or black. Notice how the duplication of the base letters has indicated on the intensity and even the multiplicity of the meaning.

Similarly, the hyperbolic participle has many patterns. If we pry deep enough, we will notice that not all of these patterns give exactly the same sense of exaggeration to the root letters. The pattern فَعَّل (as well as فَعَّالَة) give the sense of doing something repeatedly to the extent that it becomes a habit, a profession, or the like. For example, رَحَّالَة means globetrotter (someone who travels repeatedly). Notice that here too the duplication of the base letter has indicated upon the duplication in the meaning.

This duplication doesn't, in fact, have to be extra. 4-lettered words with letters one and three the same and two and four the same also connote repetition and duplication فَعَّل. For example, the word قَلْقَلَ means to be agitated; a state during which one moves around repeatedly. زَعَزَعَ means to convulse. صَلَّص means to jingle, rattle, ring, or chink; all of these things are done repeatedly. Notice how the multiplicity in letters has indicated on the multiplicity in the action afforded by them.

EXTRA LETTER POSITIONING

Not only does duplication play a role in the meaning, but its placement is also significant. Notice from above that with **فَعَّال** and **فَعَّلَ**, it is the middle letter that has been duplicated, whereas with **اَفْعَالٌ** and **اَفْعَلَّ**, it is the last letter.

In the case of the first two patterns, the connotation of repetition is specific in the sense that the repetition happens quickly; no sooner does one instance of the action stop than the next one begins. Moreover, the action itself is choppy; it happens in small, quick instances. For example, **تَقَطَّعَ** (chopping), verbal noun for **قَطَعَ** (he chopped) is something which is done quickly and one instance of the action is not entirely complete before the next starts. So notice how the speed and choppiness of the meaning is reflected in the fact that the duplication happens in the middle of the word; the word doesn't end before the duplication is indicated.

Conversely, the duplication in **اَفْعَلَّ** and **اَفْعَالٌ** coming at the end indicates that the repetitions of the action are well spaced (relatively speaking) and that the action is not choppy but smooth. For example, **احْمَرَّ** (blushing) is something that happens saliently and it is not choppy; ergo the connotation of intensity. And this has been indicated by the duplication happening at the end of the word; the action completes, then duplication happens.

Something similar happens in the case of **فَلَّ** and **فَلَّلَ** e.g. **صَرَّ** and **صَرَصَر**. The former means to hum or buzz (as in a grasshopper) and the latter means to hum with pauses in between (e.g. to whip, as in the wings of an eagle). Notice how the compactness of the letters in **صَرَّ** indicates on the proximity of noises in a hum, and how the capaciousness of the letters in **صَرَصَر** indicates on the sparseness of the noises when whipping.

Thus far, our examples have been limited to base letter duplication. But the meanings afforded by extra letters as well as their positions is by no means limited to this. For example, consider the verb paradigm **اسْتَفْعَلَ**. Notice that the extra letters that offer the "seeking" meaning (which is by far the most productive connotation of this paradigm) are brought before the base letters at the front of the word. This is because when you want something, you do not yet have it. First comes the seeking, and then comes the action afforded by the base letters. Hence the extra **ت** and **س** have accordingly been brought before the base letters.

Relevant Notes on above, based on a volunteer's study experience so far, must be improved further and is being mentioned just for introduction and motivation for others to dive deeper: Extra letter addition options in 3 letter root word cases are, before or after **ع** or **ف** and **ل** have different impact depending on letter and its location. Also, number of extra letters also has an impact on meaning. More letters indicate more meaning e.g. for exaggerative or intensive patterns, pattern with more extra letters is said to have more exaggeration or intensity. So in short, following points can be listed:

1. Which letter or letters are extra (e.g. duplication of 2nd and 3rd root letters i.e. an extra letter for doubling of corresponding root letter for **ع** or **ل** are usually for intensity or exaggeration, though the types of intensity or exaggeration are different. Extra **س** is not used for intensity. Extra **و** or **ي** after **ع** have different meaning shades. e.g. **ي** preceded by kasra may be used for continuity and **و** preceded by damma for muchness.
2. Extra letter or letters are before or after **ف** or **ع** or **ل** (before or after **ف** usually doesn't indicate intensity or exaggeration, while after **ع** may indicate extensiveness, intensity, repetition, habit and after **ل** may indicate exaggeration, permanence etc. Sharing of some of the qualities mentioned for extra letters after **ع** or **ل** may also be there)
3. What is the number of extra letters. (The more the number of extra letters, the more the meaning they indicate)

Further Work: Study all same pattern words used in the Qur'an to understand better the effects of each pattern. **Pattern Wise Concordance of The Qur'an** is now freely available online.

<http://linguisticmiracle.wordpress.com/2012/10/07/pattern-wise-and-root-wise-concordance-of-the-quran/>

Chapter 2: Etymology of Arabic

What each Letter Etymologically means?

Etymology (إِشْتِقَاق) :

If you've studied how words in a language originated, you have probably come across Etymology. Etymology allows us look into the history of words and their origins to get a fuller and more pure understanding of a word. For example in modern English, the word; 'texting' can be broken down into two words; text (meaning 'writing'), and 'ing' (a suffix meaning; 'to do'). Text-ing therefore = 'to do writing.'

This mixing of words is common in all languages, and this is how vocabulary increases over time. But not surprisingly, Arabic goes a step further.

Why is Arabic special in regard to Etymology?

We know already that Arabic has short 3 letter words, each word covers a huge range of descriptive and visual meanings (and will be explained further with examples in a later chapter). This 3 letter words system is special to the Arabic language, and although this trilateral root system is also present in some other languages, the Arabic language goes one step further - the 3 root letters of a word can be further broken apart one by one to gain even more understanding of how even that 3 letter word was made.

I have produced a table (see next table) with examples later on, wherein each letter of the Arabic alphabet has a meaning assigned to it. A big jazaak Allahu khayran (may God reward you) brother Mansour for producing this amazing research.

Note: The meanings on this etymology table may not directly mean what they are spoken to mean in full speech. The reason for this is is clear; etymology works on base letters and their base meanings, and requires some knowledge of Sarf (Arabic morphology), aswell as reflection on similar words and sometimes deeper research.

Etymology Table:

Arabic Letter	Meaning	Examples
ا Alif	-First -Reference -Manifest itself	
ب ba	-Medium -Bring	
ت ta	-Time -Following/Retrospective -Self	
ث tha	-Relation -Affiliate -Pair	
ج Jim	-Assembly -Join	Jam3a = Join/gather, Jumlah (sentence), Jawaab (response joins to original saying), Jund (army together) etc.).
ح Ha	-Life -Benefit -Live	Hayaat = Life
خ Kha	-Creation -Composition / Decomposition -Create	Khalq = creation
د Dal	-Direction -Tend towards	The word: dal = direct
ذ	-Carrying a representation -Represent	

Dhal	-Substitute	
ر Ra	-Order -Command	
ز Za	-Separation -Slice	
س Sin	-In progress -Support -Energy Flowing	
ش Shin	-Radiance -Diffusion -Spread	Shams (sun) spreading rays, Shajarah (tree) spreading branches etc.]
ص Sad	-Homogeneity -Consistent -Full (i.e. a Solid Block)	SiraaT = a Full straight Path.
ض Dad	-Lower plan -Properties -Earth	
ط Ta	-Establish -Surface -Axis	Tareeqah = a Path
ظ Za	-Appearance -Extend	
ع 3aġn	-Ceil -Perception -See	‘Ayn = the Eye (or anything which is pleasing to the eye)
غ Ghaġn	-Veil -Cover	Ghayb = Unseen Ghafr = to Cover Ghulf = a Wrapping.
ف Fa	-Inside -Breath -Insert	Fam = Mouth
ق Qaf	-Conscience -Existence -Stand	Qiyaam = Standing.
ك Kaf	-Similarity -Other like me -Likeness	

<p>ل</p> <p>Lam</p>	<p>-Service</p> <p>-For</p> <p>-Provide</p>	
<p>م</p> <p>Mim</p>	<p>-Place</p> <p>-Thing</p> <p>-Being</p>	
<p>ن</p> <p>Nun</p>	<p>-Us</p> <p>-Generic</p> <p>-Unite</p>	
<p>هـ</p> <p>Ha</p>	<p>-Him</p> <p>-The retract (invisible)</p> <p>-Souvenir</p>	
<p>و</p> <p>Waw</p>	<p>-Add up</p> <p>-Fastening</p> <p>-Passive</p> <p>-Attach</p>	
<p>ي</p> <p>Ya</p>	<p>-Me</p> <p>-Will</p> <p>-Power</p>	

Note: Above table is a research in initial phases , and can be improved further.

How do I use the table?

Simply think of a word, and break it down into individual letters, and then find the meaning of that letter from the table. Add the meanings together, and you will see the deeper makeup meaning of that word.

I have some examples which may give you an idea of how this works;

If we see the 3 letter word S-H-b ص ح ب

Letter: Sad ص(meaning = Consistent [constant]), Haa ح= Life, Baa ب= medium. = SuHb صُحِبْ

So what is a; '[S-H-b] ص ح بConstant Life Medium'? It is a Companion (SaaHib) صَاحِبْwho you always (constantly) turn to for Mediation in Life.

If we look at the letters; Haa ح(Life) + Ba ب(Medium) = "H-B" ح ب a Life Medium. The word 'HuB' حُبْ means 'Love' in Arabic, so someone you Love is your 'Life Medium' (an intermediate (middle/medium) person who you always turn to to share lifes joys and sadness).

The word 'Hib' حِبْalso means a 'Gift' - which is a 'Life medium' between two people to gain a (lovable) connection between each other.

'Hab' حَبْis also a seed or grain, because it is a 'life medium' for people to survive off because they eat it to live.

One could go further by looking at Sad ص+ Haa ح= SaH صح(meaning 'correct') because letter Sad ص= Constant + Haa ح= Life = 'Constant Life' (that which is Correct is 'Constantly Living' ('Truth prevails.))

I will produce more examples which you can refer to.

Example #2:

3a-Q-L ع ق ل = ayn ع (See) - Qaf ق(Maintaining) - Lam ل(For) = See, to Maintain, For...

Meaning: You 'See' (an event) and you 'Maintain' its lesson in your mind 'For' your future, i.e. So you don't fall into similar mistakes in the future.

[عقل 'AQL = the Intellect which helps you to 'Restrain' yourself from wrong/ stupid things. Letter 3ayn ع = to See. Qaf ق = Maintain. Lam ل = 'For' This makes sense because a person 'Sees' some things, and uses his Seeing to 'Maintain' his mind 'For' preventing himself from doing stupid things in the future of his life. = عقل 'AQL – the Intellect.]

Example #3:

3i-L-m (3Ayn, Lam, Miim) م ل ع means 'Knowledge' = but broken down it means; Seeing[ayn ع]-For[laam ل]-Being[miim م].

i.e. You 'see' something 'for' you to 'Be':- better, more knowledgable, more experienced etc.

Example #4:

S-L-M م ل س

Siin س = Provide help/support/energy

Lam ل = For

Miim م = (a) Being (i.e. a human, or God) etc.

Example #5:

The word: Khalq (خلق) = Creation. If we break the word down, it is made of 3 letters: خ Khaa , ل Laam , and ق Qaf . خ Khaa = Create/Compound, ل Laam = For, ق Qaf = Maintain/Erect/Uprightness/Standing. (خلق) Kha-L-Q = Created For Maintaining/Standing.

Example #6:

شمس Shams = Sun.

ش Shiin = spread/disperse

م miim = being/thing

س siin = energy flow

(the Sun is a thing which disperses and spreads its energy.)

Example #7:

شجرة shajarah = tree

ش shiin = spread/disperse

ج jiim - assembly/join

ر ra = order

Note: ّ is used here to make noun of unity i.e. without it, multiple trees will be meant.

Something which 'assembles and joins together' in an 'order' while being 'spread out and dispersed' = a tree.

Example #8:

ض Dad = Earth

ر ra = order / command

بba = medium/bring

ضDarb = 'to Hit'.

Etymologically, we know the Arabs referred to 'striking the Earth' (Darb) ضربwhen referring to travelling in the Earth.

So Darb ضربetymologically refers to the striking the Earth ض[Dad] in a certain Order ر[Ra] (step by step), as a Medium ب[Ba] to Travel and earn a living (i.e. travelling in the Earth for business etc.)

Example #9:

نشرNuShr = to Disperse (i.e. the picture portrayed is of someone throwing/dispersing seeds in different directions.)

نNun = Unified

شShiin = Disperse / Spread

رRa = Order

= someone who has something altogether in his possession (Unified, i.e. a handful of seeds), he then Disperses them by throwing them in a certain Order (i.e. dispersing them from right to left).

Example #10:

Dhahr = the ‘back’, and it also refers to ‘strength’ (of others supporting you). Its etymological meaning might be explain why better;

ظDha = Extend

هha = him

رRa = Order/Command

= someone who is your Dhahr is your back, your strength. They are extending your strength (just as your back physically supports you, and your supporters help extend your strength for more Order and Command in your life.)

What if I can’t find the Etymological Meaning?

This table is best experienced with comparing already created words, knowing their definitions, and trying to find out why those base letters were used to construct that meaning (i.e. Similar to ‘Reverse Engineering’.)

Hints could be found by looking at other words which begin with that same Root Consonant letter.

طَيِّب Tayyib = Pure.

The ط'Ta' = Axis.

How is that related to purity, you don't know? Okay then look for another word starting with ط'Ta'. طبيبTabeeb is a Doctor/curer. The curer/doctor will fix someone back to their normally adjusted self (a set Axis.)

So طَيِّب Tayyib starts with ط'Ta' and may have some relation to being in accordance with the Axis, the default state of the Human.

We know طَيِّب Tayyib is that which is 'Pure' = in accordance with the bodies default (axis) state.

Humans love purity. So طَيِّب Tayyib = pure and good, that which the body is adjusted to and likes for itself.

This does seem quite tricky and requires alot of deep thought and 'primary base level thinking'. But those who created the language (or if it was truly divinely inspired as a whole) - were also of a great intellectual understanding to produce such a deeply pure language - from its roots upwards.

I hope these examples will suffice, and you can practice with more if you wish.

How is this system Unique to the Arabic language?

Although a small amount of languages have a trilateral word root system, and an even smaller amount can break down each of the words into 1 letter etymological definitions, Arabic has uniquely remained consistent to its original etymological roots. The other languages have had changes to their words later in history (due to a lack of preservation of words and their classical and original meanings). And this is why one can accurately use the table for the Classical Arabic language words and their original classical meanings, but will find difficulty relating the etymological roots to present day words in other languages.

Etymology 2 Sounds - Arabic 1 letter Sounds:

Chapter 3 : Grammar vs Phonetic Languages, and Arabic:

If you have studied world languages, you will know that languages heavily lean into either of these 2 categories; Grammar based or Phonetic (sound) based.

Usually the language may start off with both concepts in mind, but only one of these will be given priority more than the other, and the language will then focus on that aspect more for its Art and beauty (this is usually because of dialects (off-shoots of the language) distorting the original Language's grammar rules).

Grammar Based Example: the English language grammarians worked hard to make a set of constant grammar rules which the language would abide by. [example: the suffix 'ing' means 'to' i.e. Runn-'ing' = 'to' Run] (However sadly, they could not continue this implementation of grammar rules due to a constantly huge influx of words being imported to England from foreign languages.) But what we learn is that although there was a heavy focus on grammar in the English language, the language was lacking in the Phonetic sphere. So there was not much poetry which 'sounded' amazing, because there was never really a strong focus on making the language 'sound' effective or inspiring to the ears in the first place.

Phonetic Based Example: The Punjabi language is spoken in South Asia, especially in Pakistan and India. This language has a strong Phonetic (Sound) influence and is powerful in conveying a message orally. Infact, this language is so dependant on its Phoneticness, that if you do not say a sentence in the right 'tune', it could mean the total opposite.

[Example: "Tu jana Ni(?)" = You're NOT going(?) - this phrase would be a Question (?) if you ended the phrase in a high pitch, and it is a Command if you end it in a low pitch voice.]

Now although this Phonetic language style is interesting, the grammar side of the language is really weak. The example given is a proof of this.

How is Arabic different?

Unlike many other languages, Arabic stays balanced and consistent when approaching Grammar, AND Phonetic sounds. It contains both.

Arabic - Grammatical & Phonetic:

We have discussed earlier how Arabic has used specific letters and words consistently for certain specific meanings. This is one example of Arabic sticking firmly to its grammatical rules.

But Arabic doesn't stop there. While maintaining its Grammar, it also has heavy focus on Phonetics (sounds of the language.)

How does it do this?

There are many unique ways Arabic has achieved phonetic power. I will explain some now, and others will be explained later God willing.

We know the Arabs have a rich alphabet, with many letters sounding similar to each other. One has to study the art of Advanced Tajweed (recital) to appreciate the differences between the different letters. But this section will give you a glimpse to appreciate the differences in similar sounding letters.

I will try to provide examples and comparisons in a table to illustrate this.

Method:

- i - Look at similar sounding audible letters?
- ii - compare the differences in sound.
- iii- Then look for words which contain that sound in the same place/location in the other word. (i.e. If one word has a letter Kaf as a 1st word root letter, then the compared word should also have the similar sounding letter as the 1st word root letter.)

- iv - compare their meanings.
- v - make a conclusion why you think one word has a more slightly different sound than the other word.

I.e.

i - Kaf ك and Qaf ق.

ii - Kaf ك is lighter in pronunciation compared to Qaf ق which is heavy sounding.

iii - Kalaam كلام and Qalam قلم

iv - Kalaam كلام (speech) and Qalam قلم (pen)

v - Kalaam كلام (speech) sounds lighter in pronunciation than Qalam قلم (Pen) because Speech is less heavier than a Pen when it comes to i.e. Preservation of information. So a Pen is more heavier in the sight of the Arabs than speech.

Arabic Letters Sounds Table:

Similar Sounding Letters	Comparing Two Similar Words	Differences in Sound	Comparison in Meaning	Conclusion
Kaf (ك) Qaf (ق)	Kalaam (كلام) (Speech) Qalam (قلم) (Pen)	Ka f is lighter in pronunciation compared to Qa f which is heavy sounding	Kalaam (speech) sounds lighter in pronunciation than Qalam (Pen)	Speech (kalaam) is less heavier than a Pen (Qalam) when it comes to i.e. Preservation of information. So a Pen is heavier in the sight of the Arabs than speech.
Haa (ح) Kha (خ)	NaD-H (نضح) NaD-Kh (نضخ)	Ha a sounds like breathing on a window from your throat. Kha sounds slightly harsher (like taking mucus out of your throat).	NaD-H (نضح) (water F lowing) NaD-Kh (نضخ) (water G ushing) [see Qur'an 55:56]	Flowing Water is softer in sound compared to Gushing water. So a harsher letter (Kha) has been used for Gushing. A smoother one (Ha) for ‘Flowing’ (For higher Paradise , gushing water is mentioned while for lower Paradise, flowing water is mentioned.)
Kha (خ) – soft Qaf (ق) – hard / tough	KhaDam (خضم) QaDam (قدم)	Kh sounds like a bite into something soft and juicy.	KhaDam (خضم)= bite into something juicy.	Kha fits the role of biting into ‘soft and juiciness’

		Qaf sounds heavy, tough.	QaDam (قدم) = bite into something hard (i.e. a Nut).	Qaf as a heavy and tough letter fits biting into something tough.
Siin (س)	sa'ida (سعد)	Siin sounds light and pronounced with an empty mouth.	sa'ida (سعد) = Rising internally. (i.e. being happy)	Siin is pronounced lighter than Saad,
Saad (ص)	Sa'ida (صعد)	Saad sounds heavy and pronounced with a full mouth.	Sa'ida (صعد) = Rising Physically. (i.e. climbing mountain)	so the lighter letter is used to portray internal rising, and the heavier letter is used to portray physical rising.
dhal (ذ)	dhal (ذل)	to Humble.	dhaluwl (ذلول) = Humbleness. Submissiveness.	dh is a weak and soft letter. So here it represents humbleness internally.
Zaa (ز)	Zal (زل)	to Slip.	Zalzala (زلزل) = Repeated slipping (in a earthquake)	Z is a strong letter. So it represents physical Humiliation (slipping).
Zaa (ز)	'Azm (عزم)	Zaa is a sharp 'zed' sound. ظ	'Azm = Firmness in intention/willpower and inner strength.	Although 'zaa' is a sharp sound, it focuses more on the 'inner' strength compared to the
Dhaa (ظ)	'ADhm (عَظَم)	'Dha' is to say 'za' with a full mouth.	'ADhm something which is Physically Firm, i.e. the Bone is called 'ADhm	the full mouthed ظ 'Dhaa' which focuses on outer strength.

What you can learn from this Table:

Next time you hear two similar sounding words, ask yourself **how** and **why** they sound different and by **what** vocal means مَخَارِج (makhaarij). You will then be able to figure out their difference, and this skill will be extremely valuable to you since some morphed words are not mentioned in the dictionaries.

A big jazaak Allahu khayran (may God reward you) Mohtanick Jameel for producing these examples in your videos on youtube (ArabicLikeABoss)

QUALITY IN LETTERS VS QUALITY IN MEANING

The letters of the Arabic alphabet have several associated qualities such as being light or heavy, being easy to pronounce or being difficult, and so forth. Most of the qualities have been listed below.

Letters	Pronounced	Sound Produced	Compared to other Letters in the Alphabet	
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<p>فحْثُه شخص سكت</p> <p>Fa Ha Tha ha</p> <p>Shiin Kha Sad</p> <p>Siin kaf ta</p>	<p>Pronounced weakly and with a flowing breath</p>		<p>Whereas the other letters are pronounced with more vigour and do not flow as well</p>	
<p>أجد قط بكت</p> <p>Alif-hamza Jiim dal</p> <p>Qaf Taa</p> <p>ba kaf ta</p>	<p>pronounced, while the other letters are softer</p>		<p>the other letters are softer</p>	
<p>خص ضغط قط</p> <p>Kha Sad</p> <p>Dad Ghayn Ta</p> <p>Qaf Dha</p>	<p>the heaviest letters of the language; they are heavy, fat, thick, full-mouth letters,</p>	<p>the other letters are not as intense</p>	<p>while the other letters are not as intense</p>	
<p>ص، ض، ط، ظ</p> <p>Sad Dad</p> <p>Ta Dha</p>	<p>full letters and the tongue rises to the top of the mouth and embraces the palate during their pronunciation</p>			
<p>فر من لب</p> <p>Fa Ra</p> <p>Miim</p>	<p>are articulated very easily, quickly, swiftly, and with minimal effort</p>	<p>the other letters are not quite as easily pronounced</p>		

Nun Lam Ba				
قطب جد Qaf Ta Ba Jiim dal	when without vowels, will be pronounced with somewhat of an echo			
ز، س، ص zaa siin Sad	create a slight whistle when articulated			
ش Shiin	vibrates in the mouth when pronounced			
ر Ra	causes a vibration and shiver of the tongue			
ي and و Waw Ya	flow very nicely and they have the capacity to be extended to several morae			

letters in فحشه شخص سكتare pronounced weakly and with a flowing breath, whereas the other letters are pronounced with more vigour and do not flow as well

the letters in أجد قط بكتare hard when pronounced, while the other letters are softer

the letters in خص ضغط قظare the heaviest letters of the language; they are heavy, fat, thick, full-mouth letters, while the other letters are not as intense

the letters ص، ض، ط، ظare especially full letters and the tongue rises to the top of the mouth and embraces the palate during their pronunciation

the letters in ل ب ف ر من لبare articulated very easily, quickly, swiftly, and with minimal effort, whereas the other letters are not quite as easily pronounced

the letters in قطب جد, when without vowels, will be pronounced with somewhat of an echo

the letters ز، س، صcreate a slight whistle when articulated

the letter شvibrates in the mouth when pronounced

the letter رcauses a vibration and shiver of the tongue

the letters ي and وflow very nicely and they have the capacity to be extended to several morae

Often the letters of a word have **qualities** that reflect **the way the letter is pronounced**, and the **meaning** that the word **conveys**. If the letters are intense, for example, the meaning may have an aspect of intensity to it.

An example of this is found in the word خَفَّ. It has two ف – a letter which is weak, flowing, easy to pronounce, and so forth. And interestingly, this word means to be light or nimble. Similarly, the words حاق and ضاق contain letters that are hard, thick, and have other such qualities. And they both mean to squeeze, constrict, or envelop. And finally, the word غَلاظ, whose letters are very intense, means to be rugged, tough, or thick.

Furthermore, a letter in a given word that has a particular quality may be replaced with a counterpart letter that has the opposite quality. On their own, the two words might mean roughly the same thing, but often – and especially when juxtaposed – their meanings contrast in a manner similar to the contrast of the two letters.

For example, the word نَضَح means to flow or splash (as in a river). The letter ح has the quality of being weak and it flows in the mouth easily. Consequently, this word indicates on a gently moving stream. The letter خ, however, is much thicker and harder. Therefore, we can make a switch in this word resulting in نَضَخ. This new word, although it may or may not be found in a dictionary, indicates on a gushing stream. Similarly, the word قَدَّ means to cut something lengthwise. Notice that the letter د has a long echo. The letter ط also has an echo, but it is relatively shorter and this letter is pronounced much more quickly. Hence, if we switch the د with ط, we end up with قَطَّ which means to cut width-wise.

This sort of thing is, of course, قياسي and not سماعي.

Making these switches is at the height of eloquence, it is the ne plus ultra of literary perfection and it represents the pith of lexicological proficiency. It is no wonder that this sort of thing is well found in the Qur'an. The example of the gushing stream is used by His Ultimate Majesty in the following verse.

﴿فِيهِمَا عَيْنَانِ نَضَّاخَتَانِ﴾

Therein will be two springs gushing forth

Yet another example of this is found in the following verse that speaks of the people of Thamud. In the verse, the word طغوى has been employed using a واو as opposed to a ياء. Both are allowed, but the former is a stronger letter and it does not glide as well as the latter. Hence the واو version of the word is more intense, indicating on the extreme severity of the insolence of the Thamud people.

﴿كَذَّبَتْ ثَمُودُ بِطَغْوَاهَا﴾

The people of Thamud denied (the truth) out of their insolent rebelliousness

Each meaning has its own ‘Sound Power’

As we can see from the above tables, we see each letter has its own ‘Power’ and sound effect within a word - which enhances the meaning portrayed through the letter. This meaning depends on how that word comes out of your mouth.

For example the letter ‘ha’ will be explained below;

ه – haa = used for; **Fear and Emergency**.

Comparing it to the ح;

al-RaHmaan (الرحمن) = Abundantly Merciful. It has a soothing ending, and contains the Haa (ح) from the throat: Mercy (this has no ‘haa’ (ه), so no emergency or fear is shown through the ‘Haa’ (ح).

(ه) – haa = is used for – **Anger: abrupt ending:** (أَعْمَالُهُمْ) a’maala-hum! ([people will see on Judgment Day] – **their** Actions/deeds! [of this life]) [[Zalzala 99:6](#)].

Fear: The – ه – is used to emphasise Fear, and this is shown through the way it sounds at the end of a word. I.e. haa: (ثُمَّ الْجَحِيمِ صَلُّوهُ) Thumma al-Jaheema **Saluw**h (then **throw him** in the JaHeem [staring/pouncing/blazing fire.]

The letter ‘haa’ is a: **Deep, Dark, Mysterious letter**. (even by looking at its shape - ه).

When **pronounced**, it comes from the deepest inside of yourself (**from deep inside your chest/heart area** [Aqs al halak]). This is where the letters ‘haa’ and ‘hamza’ come from.

They are the most darkest and mysterious of letters because they are pronounced from the deep inside of the body.

So the ‘haa’ can show;

- **Fear**

- **Extreme** Actions

- **Anger** (of the one speaking). All these meanings are covered because of the letters’ secretive and deep nature of pronunciation from deep within the body.

haa is for Fear:

Quran Ma’aarij 70:11 (baneeh **h** = **his** children);

يُبَصِّرُونَهُمْ يَوْمَ الْقِيَامَةِ لَوْ يَفْتَدِي مِنْ عَذَابِ يَوْمِئِذٍ بَنِيهِ

hey will be shown each other. The criminal will wish that he could be ransomed from the punishment of that Day **by his children (baneeh)** [Quran 70:11].

This ayah has an Emphasis of:

1 – Fear

2 – Extremity

on Judgment Day.

If we look at surah Haqqah (69:30-32) describing Hellfire, we see the letter ‘haa’ being used repeatedly to emphasise **Extreme Fear, and extreme Punishment**.

خُذُوهُ فَغُلُّوهُ (69:30)

“Seize him and shackle **him**.

khudhoohu fa ghul-loo**h**

ثُمَّ الْجَحِيمِ صَلُّوهُ (69:31)

Then into Hellfire drive **him**.

Thumma al jaheema sal-loo**h**

ثُمَّ فِي سِلْسِلَةٍ ذَرْعُهَا سَبْعُونَ ذِرَاعًا فَاسْلُكُوهُ (69:32)

Then into a chain whose length is seventy cubits insert **him**.”

Thumma fee silsilatin dhar’uhaa sab’oona dhira’aa’an fa-aslukoo**h**

The ayah is depicting the person right next to the edge of the hellfire, and about to be thrown in, and the letter ‘haa’ in pronunciation emphasizes the power and fear in this imagery.

Another Example is in Surah al Qaari’ah [101: 1-3];

الْقَارِعَةُ (101:1)

مَا الْقَارِعَةُ (101:2)

وَمَا أَدْرَاكَ مَا الْقَارِعَةُ (101:3)

al Qaari’**ah**. maa-al Qaari’**ah**, wa maa adraaka maa-al Qaari’**ah**!

The Striking Calamity, What is the Striking Calamity? And what can make you know what is the Striking Calamity?

The ‘haa’ represents;

Fear

Emergency. The English translation cannot fully capture this meaning, but reciting it in Arabic has a strong Deep sound from deep within your body when you recite it; Qaari’**ah**!

Haa for Extreme:

I.e. Calling someone out loud;

(Zayd is a boy or man’s name.)

1 – Yaa Zaydu – (calling: O Zayd!)

2 – Yaa La Zayd (calling Zayd for emergency)

3 – Waa Zayd (when Lamenting/crying out for Zayd))

4 – Waa Zaydaa (when Lamenting/crying out for Zayd in even more desperation.)

5 – Waa Zaydaa**h**! (at the most exaggerated/hyperbola extreme; when Lamenting/crying out for Zayd in **extreme fear and emergency**.)

Summarized: This letter ‘haa’ (هـ) is pronounced and;

- Comes from the deepest part of our body (chest/heart).

– the **Deepest**

– most **Mysterious**

= depicts and shows extreme **Emergency** and **fear** when said.

Your Task:

Next time you hear words in Arabic, see;

- **what** letters they contain,

- hear the makhaarij (method of pronunciation in Tajweed) – **how** is the sound produced?

- What is the **sound** produced?

- How is that sound **related to** the **meaning** of that word?

Letter Shape Related to Meaning

Etymology 3: We notice that in the Arabic language, even the shapes of the letters have a related connection with their meanings.

Shape related to Meaning: If we take a look at the letter; Laam (ل) for example. You will notice it looks like a 'Stick' with a curved hook at its end.

The word '**La**' (ل) in Arabic means '**For**' [not: Laa (لا) which means ‘no.’]

What does a **stick** usually do? It is usually a means '**For**' you to **reach** something else.

This is why etymologically, it is argued that the letter 'Laam' (ل) in Arabic is shaped like a stick, and means 'For'.

Note: We see the letter 'L' in English looking like a stick too, but sadly its etymological meaning has been lost, so the letter 'L' does not mean 'for' in English.

This is one example of Arabic sticking Consistently to its classical, ancient root meanings.

We also notice in the Arabic alphabet many letters looking similar to each other, with the only difference being the Dot markings.

I have not been able to study this science indepth too much, but let's look at some examples brother Mansour Emmanuel gives:

Similar Shape - Similar Meanings:

Some letters which look similar in shape, may be related:

Jiim (ج), Haa (ح) and Kha (خ) are all shaped similar. Their pronunciation and dot placement is slightly different.

Looking at the Etymological meanings of these letters will give us a better perspective:

Jiim = to Gather

Haa = Life

Kha = Create

We notice that these letters are all related even in their etymological meanings. I.e. Gathering, then Creating something Living (or creating through gathering life beings together.)

One can use imagination to figure why. Maybe the Jiim (ج) has the dot in the centre of its shape because before Creating something, you gather everything to one location - the centre.

The Haa (ح) has no dot in, but represents Life which is the power behind all creation.

Kha (خ) signifies creation and maybe has the dot above it because you create by placing objects onTop of each other.

Example 2:

Ba (ب), ta (ت), and tha (ث):

ba (ب) = with / by (1 dot = means [it is possibly at the bottom of the letter because the word (bi =) 'with' is used as a tool to connect two nouns together (objects with kasra/zejr at bottom of letter often signify a physical Tool (ism al Aala)).)

Example: Bi ism-illah [With name (of) God.] The word 'bi' is a tool by which the two words (God [Allah] and His name [ism]) have connected together.

Ta (ت) = you (2 dots is me and you)

Tha (ث) = etymological meaning: Connection (3 dots = me, the object, and the means by which me and the object connects.)

Remember letters were etymologically/originally drawn pictures i.e. O etymologically = eyes in Greek or Latin. (O = looks like a pictured eye too) O (ع) in Arabic is Ayn = to See.

But Arabic is praised because it remains consistent to its origins. It does not claim to be the religion of Adam, this is why it may have derived from other languages i.e. Syriac, Nabatean etc.

- Similar Shape, Opposite Meanings:

Unlike above, it is possible that some letters have similar shapes, yet surprisingly opposite meanings.

- Ayn ع and Ghayn غ. We notice their shape is exactly the same, but what are their differences?

Looking at the Etymological meanings of the letters 'Ayn ع and Ghayn غ we notice a huge difference.

'Ayn (ع) is used for the meaning; 'to **See**'. (i.e. the word; 'Ayn = the Eye')

Ghayn (غ) is used for the meaning; 'to **Cover**' (i.e. the words; 'Ghulf, Ghurf, Ghufr, Ghayb all begin with Letter Ghayn and have an implication of 'to Cover'.)

In other words - Ghayn represents that 'which you CANNOT see'.

Another Example of similar looking letters with opposite meanings:

Saad (ص) - etymological meaning - Solid, Full (i.e. SiraaT is a path which is wide and Fully straight)

Daad (ض) - etymological meaning - Earth, Lower plan etc. (it has an implication of something going down towards the Earth).

[Daad uses words like; Dalaal (misguidance), Dunkah (straitened i.e. difficult) etc.

We notice that Saad ص and Daad ض- although looking similar are almost opposites in meaning. Saad represents fullness and completeness, Daad represents misguidance and a 'heavy falling (down) onto the Earth', even through their sounds their differences are noticable.

But *why did the Arabs do this?* Why did they *make similar looking letters as opposites in meaning?* Wouldn't that make you confused if there are no dots (and there weren't any dots in pre-Islamic Arabic script)?

The Answer is: that most probably they did this out of creativity. We are already aware of the literary genius of the pre-Islamic Arabs.

So one could argue that they purposely produced similar shapes with opposite meanings to make a text richer, challenging, and the reader would have to use his excellent knowledge of the language to conclude which letter was meant. If the reader was not able to decipher and find out which letter was meant in the word, he would not be knowledgeable or worthy enough of knowing.

Note: It is relatively easy to find out the difference in whether the word should contain which similar shaped letter. This will be deciphered by recognizing and understanding the content and context of the message.

I.e.

Ghulf (غلف) = wrapped

3ulf (علف) = Fodder (animal food.)

One who knows the Arabic language can easily notice the context of which word would be meant, even if no dots are used in the text.

Now that a basic overview of this section has been outlined for you, you can try to look at the similarities and differences of other letters; etymologically, phonetically (by sound produced), through word examples, their usages & comparisons, and through the positioning of and amount of dots.

Chapter 4: Richness of 3 Letter Arabic Vocabulary (Rich Meanings) :

ow that we've discussed how different 1 letter etymological words are added etymologically, aswell as phonetically to produce 3 letter Root words, I want to now show you the richness of Arabic vocabulary.

If we compare Arabic words to other languages, we see there is one major difference. Arabic, unlike many other languages spoken today does not describe objects by mere names given to them, rather - Arabic words are Descriptions, which if they match an object, that object will be called by that Description.

I have given an example at the beginning of this book already i.e. سَيَّارَة 'Sayyaarah' (that which travels/moves repeatedly) = Car.

Now it is known that other languages like Sanskrit, Greek, Latin etc. also follow this procedure of joining many words to produce a new meaningful word for a newly recognized object/verb (i.e. a simple example: In English: the word **Transport**. *Trans* in Latin means 'across, through, beyond' and '*port*' refers to a physical 'place where things are placed'. So Transport means 'a place whereby things go 'across and beyond' [to other locations].

But Arabic has two main differences in comparison to the other languages:

1 - It has a much wider range of and richer vocabulary than the other languages.

(For example; every word in Arabic will have to have atleast another similar, yet different shaded meaning word to enhance the meaning of what the speaker wants to say.)

[An example: the word 'Food' in Arabic can be called أَكْل 'uKuL', and it can also be called طَعَام Ta'aam طَعَام.

Now uKuL أَكْل means any type of 'food, for humans and for animals'.

On the other hand, Ta'aam طَعَام is food specifically for humans which they enjoy and find ease in eating.

So just by saying Ukul أُكُل, you are saying 'food suitable for eating for both animals and humans', and by saying Ta'aam طَعَام, you are saying 'easy/enjoyable food'.

See how in English you had to explain one word with a whole sentence, whereas that sentence could be explained by 1 word in Arabic.

2 - Arabic is much shorter and precise, making it easier for the speaker to speak fluently.

This is shown through most Root words being only 3 letters (and sometimes just 2 letters), whereas in the other languages, chunks of meaningful phrases are added together to make one new meaningful word - making it extremely difficult for the speaker to speak fluently. It is known that the Arab (which itself means 'fluent/clear') took pride in the fluency of their language, and anyone who was not fluent in speech was called an 'Ajam (non-Arab, or a stammerer in speech).

An example to illustrate the conciseness of Arabic words is as follows:

Example 1:

The word;

Raahim رَاحِم = someone who is Merciful.

If I want to say someone is 'Constantly' Merciful, I will just add a 'Y' after the 2nd Consonant Letter and remove alif after 1st Consonant Letter;

Raahim رَاحِم (on the pattern فَاعِل) = someone Merciful

RaHiYM رَحِيم (on the pattern فَعِيل) = 'Constantly' Merciful.

In English, I had to add an entire word to show that someone was 'Constantly' Merciful, in Arabic - I had to just add 1 letter and remove 1 letter.

Example 2:

Raahim رَاحِم (on the pattern فَاعِل) = someone Merciful.

RahuWm رَحُوم (on the pattern فَعُول) = 'Excessively' Merciful.

Example 3:

Raahim رَاحِم (on the pattern فَاعِل) = someone Merciful.

ARham أَرْحَم (on the pattern أَفْعَل) = **More** Merciful.

Furthermore, the vowel markings are optional in Arabic text (one can easily learn when they are used through studying Grammar – refer to **section B** of this book where Arabic lessons will be given to understand the language well), so they do not take up space either. Only consonants are therefore used in speech, making the writing precise.

Example 1:

The word: Fajr - فَجْر

Root Descriptive Meaning: to 'Tear'.

Usage:

a - Fajr فَجْر (morning when the sun's rays 'tear' through the sky).

b - Faajir فَاجِر (one who 'tears' through the set boundaries of law. I.e. a Criminal)

Example 2:

Farj فَرْج = a Tear.

a - a tear in a Fortress wall = Farj فَرْج.

b - the Private parts of the human = Farj فَرْج.

Descriptions go further than definitions, rather - they are used for irony in speech, and other creative literary devices.

I.e. Because Farj فَرْج means 'tear', a Poet of Arabic may refer to it as a weakness of the enemies 'fortress' (a tear in its walls), and also at the weakness of an enemies Private parts. Because a fort protects you, but if it has a tear in it, you are weak and open to attack, similarly if someones private parts are exposed - they are also weak and exposed to desire or harm.

This is one of the literary tools God uses in the Quran to describe the good believers who are successful;

وَالَّذِينَ هُمْ لِفُرُوجِهِمْ حَافِظُونَ (70:29)

Those who guard their Furuwj فُرُوج (tear[weakness]/private parts) - (Quran [Ma'aarij 70:29](#))

As if He is telling us; your Furuwj are a 'tear' (physically), but also as a weakness in your bodily fortress. So don't let your spiritual enemy (someone who isn't your legitimate husband or wife, but they are trying to seduce you) - do not let them target your weakness of sexual desire. Otherwise you may lose your fortress and your religion in the process.

Shifting Letters in a Word for Related Meanings

The 3 Letter Root words can be analyzed in many different ways. One aspect I found interesting was that if the 3 Root letters are shifted in a different order, a similar meaning may be produced.

In his book *al-Khasaa'is*, Ibn Jinni elucidated on this phenomenon, providing detailed descriptions and examples. To continue with the same root mentioned above,

Ibn Jinni says that these three ج ب ر letters combined connote the **meaning of Strength and Power**, as in:

1. From the root ج ب ر

- *jabartu al-faqeer* جَبَرْتُ الْفَقِيرَ to mean 'I restored a man from a state of poverty to wealth.'
- A King is referred to as the *jabar* جَبْر due to the strength and power he holds.

2. From the root ج ر ب

- One says about a man that he is *mujarrab* مُجَرَّب if he has gone through a trial, and strengthened by his experiences.
- A *jiraab* جِرَاب refers to a case that protects something else (e.g. travelling provisions, or a sword) because when something is protected it is strengthened.

3. From the root ب ج ر

- A *bujr* بُجْر affair/matter is one which is extremely terrible or momentous.
- The adjective *bajeer* بَجِير is used to refer to something in abundant, copious amounts.

4. From the root ب ر ج

A *burj* بُرْج refers to a tower or fortress, due to being self-sufficient in its provisions, and power to protect those inside and within. *Baraj* بَرَج is used to describe an eye in which the black and white parts are extremely strong and pure in their colour.

5. From the root ر ج ب

One says *rajibtu al-rajula* رَجَبْتُ الرَّجُلَ if they revere a man, honour him, venerate him, and regard him with awe.

- The seventh month of the Islamic calendar is known as *Rajab* رَجَب because the Arabs held this month in such strong esteem that they forbade

fighting in this month.

6. From the root ر ب ج

- The *rubaajiyy* رُبَّاجِيُّ is a man who is proud and boastful of his actions more than they deserve.

[1] While Ibn Jinni referred to this phenomenon as *al-Ishtiqaq al-Akbar* (in the superlative form), it is usually known as *al-Ishtiqaq al-Kabeer* (in the elative form).

[2] Note that they acknowledged it could not and would not apply to every root, just as the regular *ishtiqaq* would not apply to every root.

ArabicGems.co.uk

Although every set of base letters has a unique meaning, it has been noticed that the same set with different permutations has an underlying connotation that is common to all permutations. For example, the roots (ر, ب, ج), (ج, ر, ب), (ر, ج, ب), (ر, ب, ج), (ب, ج, ر), and (ب, ر, ج) all have different meanings, but they share a common abstract connotation by virtue of the fact that they share the same letters.

This is not universal, of course, but it is far too common to ignore. Every set of three letters has six permutations. Now all of these might be actual roots (as in the case of ر, ب, ج) or it may be that not all the permutations are meaningful.

Base Letter Permutations

Let’s take the **letters** (Qaf ق, Lam ل and Waw و) as a quintessential example. These letters (not in any particular order) give the abstract connotation of **nimbleness and haste**. Now consider the chart below which considers all six permutations of these letters (all of which are meaningful) and analyzes how this abstract connotation comes into play.

Permutation (i.e. a set of base letters)	Some Associated Meanings	Connection with the abstract meaning
ق، و، ل	قول: speech	speech is called قولbecause it is the thing to which the mouth and tongue hasten and for which they are nimble
ق، ل، و	قلو: wild donkey	because this type of donkey is observed to be quick and nimble
	قلا: to bake/fry	because baking causes the food to become dry, light, and it hastens to break apart
و، ق، ل	وقل–يقل: to climb (mount. goat)	due to the goat’s quick and nimble movements up a mountain
و، ل، ق	ولق–يلق: to rush	this is clear
ل، و، ق	لوق: to work with the hands	as in to knead something and move it quickly within the hands
	لوفة: cream	cream is called لوفةbecause it’s light and moves easily
ل، ق، و	لقوة: eagle	an eagle has been called لقوةdue to its swift movements and nimble strides.

We can thus make the conclusion that base letters such as these have two levels of meanings: the first is the one from the letters themselves, and the other is from their permutation.

Below is a similar table with a different set of letters. The letters are (Kaf ك, Lam ل and Miim م) which hold the abstract connotation of strength and intensity/severity.

Permutation	Some Associated Meanings	Connection with the abstract meaning
ك، ل، م	كَلَمَ : wound	called such because it is serious and life threatening
	كَلَام : speech	because it causes the most intense form of pain
ك، م، ل	كَمَلَ : to be complete	when something is complete, it is stronger and more intense than when it was incomplete
ل، ك، م	لَكَمَ: to punch or box	a strong and severe blow to the cheek causing intense pain
ل، م، ك	Does Not Exist	
م، ك، ل	بئر مَكُول : a dried up well	called such due to the serious and intense impact a dried up well has on a desert community
م، ل، ك	مَلَكَ: to own or rule	due to the strength the ruler has on the ruled

Similarly, the letters س, ق, and و carry the abstract meaning of collecting (e.g. سوق means market, a place where merchandise is collected). And likewise there are many other examples.

<http://www.learnarabiconline.com/greater-etymology.shtml>

Note: This rule does not apply to all words. But we have seen this in the;

- ف ج ر - F-J-R
- ف ر ج - F-R-J
- ب ر ج - B-R-J
- ق و ل - Q-W-L
- ك ل م - K-L-M
- and the other examples given.

Common Letters

The previous section dealt with roots that share all three of their base letters. Here we discuss the case where one or two letters are common between different roots and they occur in a common position. For example, when the letter ت occurs in the second position (whatever the first and third positions may hold), the meaning is often that of cutting or spreading.

Notice that the difference between this section and the previous is twofold:

previously, all three letters were the same, while here one or two are different

previously, the positions of the letters didn’t matter so long as they were the same, while here the position is important

Taking our example with the ت as the second base letter, consider the following words and their meanings.

أَتَى: to come (i.e. sever yourself from where you were)

بَتَّ: to sever; achieve; terminate; decide once and for all

بَتَرَ: to sever; amputate

بَتَكَ: to sever

بَتَلَ: to sever; make final

بَخَتَّ: to scrape off

حَتَفَ: death (i.e. severance from life)

حَتَنَ: to circumcise

etc

Notice also from the above list the even stronger resemblance between words that share more than just one letter. For example, the words خَتَلَ and خَتَرَ both share the first two letters while the former means to betray and the latter means to double-cross. Similarly, the words شَفَى-يَشْفِي and شَفَا-يَشْفُو share their first two letters while the former means to be on the verge of death and the latter means to cure someone from the verge of death.

Sometimes the meanings of such words are not related on a literal level. Instead, they are often related on the basis of causality. For example, the word عَسَفَ means oppression and the word أَسَفَ means grief; when oppressions prevails, grief follows. Similarly, the word حَبَسَ means to withhold and the word حَمَسَ means to be eager or zealous; when something is withheld, people become eager for it. And finally, هَزَّ means to sway back and forth while أَزَّ means to buzz; when something (as in a mosquito’s wing) sways intensely and repeatedly, it starts to buzz.

One should not object at this point, exclaiming that these meaning associations are farfetched. In fact this was the intent of the Arabs.

Chapter 5: Words longer than 3 Root Letters - How are they made and Enhanced? (Fusing words)

Sometimes two 3 Root Lettered words may be merged together to produce a more richer word. This richer word will have a combination of both words' meanings, while being merged so that it flows easily out of the mouth.

I.e. An example of merged words in the Qur’an is the word;

Ba'atha بَعَثَ= Send forward

'Athara عَثَرَ= a Sign, marking.

Ba'atha بَعَثَ + 'Athara عَثَرَ = Ba'thara بُعْثَرَ = to find a Sign/mark (the correct one), and to send it forward.

Ba’athara بُعْثَرَ – made of 2 words *ba’atha* بَعَثَ and *’athara* عَثَرَ.

Feminine Passive Pattern of Ba’thara بُعْثِرَتْ i.e. بُعْثِرَتْ (mentioned in [Quran surah Infitar 82:4](#)) is related to the context of Graves – so to dig into something (i.e. a grave) and then pull out what you wanted from a collection of other things = Ba’thara.

وَإِذَا الْقُبُورُ بُعْثِرَتْ (82:4)

Graves will be turned upside down – so out of everything – **we are marked (’athara) as the thing needing to be pulled out, and we are sent forward (ba’ath) in towards the court of God Judgment Day.**

Emphasis:

There are many forms of Emphasis in the Arabic language.

Some examples include;

1 - Saying words like; 'Inna' إِنَّ (meaning; 'no doubt' or 'La' لَ [Laam al-ta'keed] 'Surely' etc.

2 - Saying 'Bal' بَل (No doubt, Indeed...) - this is both a negation of something false and affirmation of a truth - through one word alone 'Balaa' بَلَى.

These methods of Emphasis are used in most other languages.

Let's now look at special features of Arabic Emphasis:

3 - Phonetic Emphasis: the Speaker may use 'sound effects' in his voice to emphasise a certain statement. This Phonetic emphasis is commonly found in Eastern languages.

But in Arabic, this one goes a step further.

Arabic uses:

i - Powerful letters which depict sounds suited to the description.

(example: DaRB ضَرَب = to Hit.) The letters emphasise low pitched sounded notes, which portrays a 'heaviness' - just as someone who 'smacks' someone with a heavy hand.)

ii - Grammatical rules which express verbal emphasis through sound.

(example: DaRRaBa ضَرَبَ = he Hit Repeatedly+Intensively. We see how a repeat of the middle letter has emphasised 'repeatedness+Intensiveness' - just through the repeated sound produced out of the mouth.)

iii - Using the 'Past Tense Verb' (Fi'l al MaaDiy فعل ماضي) for Emphasis:

In Classical Arabic, there are two tenses; the Past Tense فعل ماضي (something which has happened already), and Present-Future tense فعل مضارع (that which is happening now, and will continue to be done in the future.)

But in Classical Arabic - the Past tense is also used to Emphasise a future event. The Past tense will be used to explain a future event, and the speaker is SO certain that it will occur, that he has used the Past Tense (that which has no doubt already happened.)

(i.e. See [Quran 5:119](#) or the Eloquence and Balaaghah section of this Book.)

قَالَ اللَّهُ هَذَا يَوْمٌ يَنْفَعُ الصَّادِقِينَ صِدْقُهُمْ

لَهُمْ جَنَّاتٌ تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ خَالِدِينَ فِيهَا أَبَدًا

رَضِيَ اللَّهُ عَنْهُمْ وَرَضُوا عَنْهُ ذَلِكَ الْفَوْزُ الْعَظِيمُ

4 - Another method the Arabic language uses to Emphasise repetitiveness (similar to 3-ii) is the repeating of a word to emphasise repetitiveness of its meaning.

Example:

Sal سل = a Connection | SalSal سلسل = a Repetitive Connection (i.e. a Chain which connects repeatedly).

Was وس = a Whisper | WasWas وسوس = Repeated Whisperings

dam دم = to pound (hit downwards) | damdam دمدم = repeated pounding = destruction.

(You also notice that these words, especially the 'Waswas' وسوس sound, and 'damdam' دمدم are Onomatopoeias (where the word sounds like the real sound produced i.e. waswasa is 'whispering', damdam is 'repeated pounding/destruction'.) More of these will be shared in the Qur'an Sounds section of this book.

ONOMATOPOEIA

Often times, the letters that make up words – in terms of their sounds, their weight, and other qualities – give an indication towards the meaning they convey. In other words, they are onomatopoeias. And this was something done intentionally by the Arabs when they were coining new words.

For example, the croaking of frogs to an Anglo-Saxon would sound like “*ribbit, ribbit*”. But to Arabs it sounds more like “*dafda, dafda*”. Consequently, the Arabic word for frog is ضَفْدَع.

Furthermore, the sound of someone loudly munching on food such as dates (or peanut butter) sounds like “*smack, smack*”. Early Arabs recognized this sound as “*khadam, khadam*”. Therefore, the Arabic word for munching is خَضَم-يَخْضِم.

And similar to this is the sound of munching on something hard, as in an animal munching on pellets or its bridle. To us this may sound like “*cachunk, cachunk*”, but to the Arabs this sounded like “*qadam, qadam*”. As a result, the Arabic word for munching on something hard is قَضَم-يَقْضِم or قَضِم-يَقْضِم.

Chapter 6: Synonyms and Antonyms: (Words are known by their ‘Relatives’)

All languages have Synonyms and Antonyms. Synonyms are words which can replace another word because of its similarity (i.e. Good, nice), while Antonyms are the opposite of a word. (i.e. Good, bad.)

Synonyms:

Commonly, we find that Synonyms are exchangeable in most languages. So if you were to say "Today was a Good day", you could also say "Today was a Nice day", you could also be abit adventurous and say "Today was a Beautiful day."

But what does 'good' or 'nice' really mean? Why not use 'Pleasant' instead? The main thing you know is that 'good' is a positive word. But so is 'nice', and so is 'pleasant'.

In Arabic however, Synonyms have different shades of meaning. For you to be an eloquent speaker, you will have to say the right word to describe your statement in the best and most picturesque way. So simply saying 'good' would not be sufficient.

You would have the choice of saying; Husn (good), Tayyib (good and pure), Jameel (good and beautiful), or any other word from Arabics rich vocabulary

We could further break down these words to see which one has a more suitable meaning.

Husn حَسَن = Ha ح (Life) + Siin س (Energy flowing) + Nun ن (Unite) = (HSN) ح س ن 'Life flowing Energy United.'

So if this meaning is correct, we see that Husn/Hasan (translated as 'good' might be the feeling of; 'Life's energy flowing throughout your entire body' [during your feel of 'goodness (Husn)'.]).

So when you say you've had a 'good' (Husn) day in Arabic, you are describing through one word that 'you had a day which made you feel extremely energetic inside your entire body.'

Tayyib طَيِّب = Pure.

The 'Ta' ط = Axis.

How is that related to purity, you don't know? Okay then look for another word starting with 'Ta' ط. Tabeeb طَبِيب is a Doctor/curer. The curer/doctor will fix someone back to their normally adjusted self (a set Axis.)

So Tayyib طَيِّب starts with 'Ta' ط and may have some relation to being in accordance with the Axis, the default state of the Human.

We know Tayyib طَيِّب is that which is 'Pure' = in accordance with the bodies default (axis) state.

Humans love purity. So Tayyib طَيِّب = pure and good, that which the body is adjusted to and likes for itself.

Jameel: جَمِيل

Jiim ج = Gather/Join.

Miim م = Thing-being

Laam ل = Provide/for

= To join good and well-known characteristics.

I will provide a Table with a list of Near Synonyms on the next page, or I may link to a downloadable one created by Nouman Ali Khan.

LINK TO NOUMAN ALI KHANS BOOK 'NEAR SYNONYMS':

<http://ia600705.us.archive.org/12/items/BayyinahE-bookGemsCollection-Linguisticmiracle.com/near-synonyms-nouman-ali-khan-muslimmattersorg.pdf>

Antonyms (Opposite meaning word):

'Words are known by their Opposites'. This is the best way to find the meaning of a word in Arabic vocabulary.

The most common word for 'good' is Hasan حَسَن, it's Antonym is 'Sharr' شَرّ (evil).

Sharr شَرّ comes from the word 'Shiraar' شِرَار (meaning: a piece of flame which jumps out of a fire [which will most likely harm you]). Now imagine it's opposite; Safety, water, coolness, all these are Hasan حَسَن (Goodness.)

So next time you want to know what a word truly means, compare it to its Synonyms and its Antonyms. You will get a clearer picture of why this word has specifically been used in a phrase. And if someone can add a more suitable word in its placement, they have eloquently defeated you - a sign of your humiliation and loss.

A good book in Urdu on this subject is called Mutaraadifaat ul Qur'an by Abdul Rahman al Kilaani. English translation site for it is <http://quransynonyms.com>

http://archive.org/download/Mutaradifaat-ul-Quran_314/Mutaradifaat-ul-Quran.pdf (download original book in Urdu)

Chapter 7 - Classical Arabic Poetry:

Arabs took pride in their poetry and spread their news and built their reputation through it. Arabic poetry was often spoken in Riddles, and you the listener would be expected to understand what the Poet meant.

They saw desert when they woke up – nothing imaginative. So they were very imaginative (picturesque/visual) in their thoughts – the words they said had very deep and imaginative images, so that One word in Arabic can mean a whole Sentence in any other language, or one Sentence in Arabic can mean a whole Paragraph in any other language.

The Poets used; metaphors, imagery, emphasis, word-play, and sometimes even Palindromes (when you can say the same word/phrase in reverse order) in their poetry. I will share a few examples of poetry here, along with explanations.

Poem 1 – the Generous Man:

There was a man who lived on a highly located house on a hill. He composed poetry – stating that he is really generous.

His wife asked him how he can be generous, if he is extremely poor – without wealth?

He replied;

فَ سَيْلٌ حَرْبٌ عَلَي مَكَانٍ عَالِيَه

“Heavy rain does not get along with a house on top of a hill.”

[literal translation: the Stream (***saylu***) is at war (***harbun***) upon a home (***'alaa makaanin***) on a high place (***'aaliyah***)]

*Poetry & its Explanation from [talk](#) by Nouman Ali Khan.

[What does he mean?](#)

Imagine **a hill, and a house located on top of it**. Does the rain go down to the bottom of the hill, or does it stay at the top? It goes to the bottom.

He is saying that **the Rain (which is the source of all wealth [Rizq] – food/drink) goes down past his high house, to provide wealth for *lowly* people below him**, while he is generous by living at the top, living highly closer to the sky (where all goodness of rain comes from.) So **he is ascribing a ‘higher rank’ to himself, as well as generosity to himself, while being above others**.

Riddle & Idiom and Word Choice of Classical Poets.

This is just one example of **Riddles** which the ‘Arabs took pride in.

If you did not understand their riddle, they would consider you an ‘*Ajamiy* (non-Arab), and it would show your lack of knowledge and eloquence.

This is a **good example of how Ancient Arabic was much more complex than Modern Standard Arabic spoken today**.

Poetry 2 - The Mu’allaqah of ‘Amr ibn Kulthum:

One poem was extremely famous, so famous – that it was of the Mu’allaqaat (Poems which are hung off the Ka’ba), by the Jahili [Pre-Islamic] Arab poet ‘Amr ibn Kulthum where he says [an extract],

- **وَنَشْرَبُ إِنَّ وَرْدَنَا الْمَاءَ صَفْوًا *****

وَيَشْرَبُ غَيْرُنَا كَدْرًا وَ طِينًا

‘And **when we come to the well, we drink the water** *(in)* **pure form *****

And **those other than us** *(are left to drink)* **polluted & [mixed with] clay’**

Background Story of the poem:

‘Amr ibn Kulthum was a Jahili poet, he penned this poem when ‘Amr ibn Hind (a chief or leader) was invited ibn Kulthum to a meal. However, in the meal – ibn Hind ordered the mother of ‘ibn Kulthum to serve his mother – [indirectly] humiliating and degrading ibn Kulthum’s mother.

She cried out ‘*Wa ‘Amraa!*’ (O Help ‘Amr!) and her son came in rage at this open humiliation and killed ibn Hind with his sword. He left with his mother and wrote a famous *mu’allaqah* in defense of his mother, tribe and person and also in *fakhr* (pride) and threat.

The lines before this one go something like this:

O Abu Hind, do not hasten upon us

Wait a little and we shall inform you with certainty

That surely, we enter the battle with white flags

But we emerge with them reddened, watered by blood

How dare you, Abu Hind, how can you

Listen to the slanderers and mock us?

You threaten us and promise us (with evil)

But since when have we become slaves for your mother?

We are the bestowers when we wish to give

And we are the destroyers when we’re assaulted

We are the preventers when we wish to prevent

And we are the ones that settle wherever we wish

[And then the above bayt comes in...]

Historical Context:

وَنَشْرَبُ إِنَّ وَرْدَنَا الْمَاءَ صَفْوًا

وَيَشْرَبُ غَيْرُنَا كَدْرًا وَ طِينًا

The thing to understand about this extract is that traditionally (particularly in villages), there was 1 well to every group of families or people. Now, when morning came, who gets to draw up the fresh water from the well? The well settles overnight and the purest, cleanest water rises to the top and all dirt, clay and mudd settles to the bottom.

The way it was done was that culturally, **the sadat (top chiefs, high ranking, people with high status) were always the first to have the water drawn up and**

those of a lower rank would have to wait, and naturally this left them with the polluted, troubled and muddy water at the bottom.

So ‘Amr in his poem uses this imagery to tell a point to Ibn Hind... that although the latter is commanding service for his mother, he should realise that ‘Amr and his tribe are the real sadat, who drink the pure waters from the wells, and that in reality, Ibn Hind is like the rest of the folk who drink what’s left over. So, he shouldn’t be commanding others around and humiliating them when he is below them!

Use of Word-Play:

The use of the terms صَفْواً ‘Safwaan’ and كَدْرًا ‘Kadaraan’ are precise word choices intended to characterize not only the water but also the ones drinking the water such that the first water pulled from the well is ‘pure’ but also those who are drinking it are also of ‘pure’ (and noble) bloodlines, whereas those drinking last would be drinking the ‘muddied’ water and who would also be considered of the ‘muddied/polluted’ bloodlines.

Explanation given by sister [Fair](#).

Palindromes:

Palindromes are words which can be said the same if the text is read from ‘left to right’, or even ‘right to left’.

A simple example in the English language of a palindrome is the word ‘RacEcaR’ (meaning a car that you race with.) It can be read from left to right, aswell as right to left – and be said the same way because the letters are the same in reverse.

To say a meaningful sentence in Palindrome form is slightly more difficult, but it can be done.

One palindrome the people of Arabic language were able to produce is the following;

حوت فمه مفتوح

Huwtun famu hu maFtuwH

The whale’s mouth is open.

(حوت) Huwt = Whale | (فم) Fam = Mouth | (هـ) Hu = His | (مفتوح) maFtuwh = Open. |

Note: Only the Consonants are part of the Palindrome, because Arabic can be read without vowel marks

Although this example seems funny, it is quite meaningful when compared to many other language Palindromes which I have searched for on the internet. - We will discuss later in the Qur’an Gems section how the Palindromes within it are way more powerful, and have much more meaning.

Chapter 8: Balaaghah & Eloquence (Subtle meanings)

The Arabic language has a lot of subtleties for emphasis, and most are expressed through eloquence (in the way you say something.) I will present a few examples in the upcoming pages which will show how this eloquence is expressed.

Someone who does not know these aspects to the language may –out of ignorance- claim that there are errors in a text, so try to memorize these rules of eloquence because they will enrichen your Arabic experience. I have given examples from the Qur’an with each rule to give you a better understanding of how that aspect of eloquence works.

Past Tense ماضِي (maaDiy) vs **Present-Future tense** مُضَارِع (muDaari’):

Past tense words can be used to describe;

- 1 – **Past tense** – describing an event which happened in the past.
- 2 – what will **NO DOUBT happen in the future**, you are so certain that it will happen, that you use a past tense word to argue that it will NO DOUBT happen. (‘as true as the past itself’ - it is as real as the past was real. (i.e. Judgment Day is sometimes described in the past tense in the Quran to emphasise Certainty of that Day).

Example:

قَالَ اللَّهُ هَذَا يَوْمٌ يَنْفَعُ الصَّادِقِينَ صِدْقُهُمْ

لَهُمْ جَنَّاتٌ تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ خَالِدِينَ فِيهَا أَبَدًا

رَضِيَ اللَّهُ عَنْهُمْ وَرَضُوا عَنْهُ ذَلِكَ الْفَوْزُ الْعَظِيمُ

Allah **will say** [on Judgment Day], "This is the Day when the truthful will benefit from their truthfulness." For them are gardens [in Paradise] beneath which rivers flow, wherein they will abide forever, Allah being pleased with them, and they with Him. That is the great attainment.

(Quran al [Maa'idah 5:119](#))

We know the word ‘Qaala’ = he Said (**Past** tense.) However, Allah is **using this Past tense word** to describe a future event, this emphasises **Certainty**; Certainly on Judgment Day Allah will say this. This could not be captured in the translation.

Present-Future tense مُضَارِع (muDaari’) describes:

1 - Present-[near]-Future – something which is happening now. (I.e. I am eating now, and in the present[near]-future I will still be eating this food).

2 - Present-[long-term]-Future – something which is happening now AND will continue in the Long term future (istimraar-continuance).

(I.e. Some sentences are said in this muDaari’ [present-future tense] form to show that people are **doing an action now, and there will be people doing the same action in the long term future too.**)

يُجَاهِدُونَ فِي سَبِيلِ اللَّهِ

yuJaahidoona fee sabeel-illah -

They are [now] (and will [in the future]) struggle in the **path** of Allah. [Maa'idah [5: 54](#)] =

= there are people today (**present**) who struggle/fight in the path of Allah now, and there will continue (**future**) to be people who struggle in the path of Allah – as long as this Qur’anic ayah/verse remains being recited on Earth. So Allah has given the believers hope just by using the Present-Future tense! So next time you see an ayah in the MuDaari’ (present-future tense) – it most likely implies that this Action will continue to be done, now, and also continue on into the Future.

Noun (constant) vs Verb (temporary):

Someone/thing can be described in verb (doing **فعل**[fi'l]) or noun (object **اسم**[ism]) form in the Arabic language.

Noun e.g. [**اسم فاعِل** ism faa'il] form signifies that the doer always/Continuously has the the ability to do that action (e.g.. ‘FightER’ [**مُقَاتِل** muQaatil form III active participle])

Verb form signifies that the doer [**فَاعِل** faa'il] sometimes does that action (i.e ‘he was Fighting’ [qaatala **قَاتَلَ**] form III perfect).

A FightER (**مُقَاتِل** muQaatil) is someone who always has the ability to fight, whereas **someone ‘who was Fighting’** [qaatala **قَاتَلَ**] only indicates one fighting incident of his life. (Note: **مُقَاتِل** muqaatil is form III which signifies someone does effort/attempt to kill the other person, and since this action is usually reciprocal, the other person usually also does effort attempt to kill this person. Qaatil is form I and simply means killer)

This is why; (**مُؤْمِنُونَ**) **Mu’minoona = Believers** are described as Nouns [**اسم فاعِل** ism faa'il] = **Who have believed (and now this belief is their permanent quality as once they have believed they have become** (**مُؤْمِنُونَ**) **Mu’minoona**) (through times of ease and hardship and trials/tests/calamities etc.)

(**الَّذِينَ آمَنُوا**) **al-ladheena Aamanoo’ - those who have Believed’** [verb/temporary form indicating the incident of believing] indicates the one instance in which they believed and does not represent the quality acquired due to this single incident as the Mu’minoona represents.

Exclusivity (taQdeem إخْتِصَاص /IkhtiSaaS/تَقْدِيم):

When Someone/thing (object) is placed earlier in a sentence when it is usually placed later in the phrase – it is not normal [it is abnormal] sentence structure. Which implies that this person/thing Exclusively has that description.

For example: People may say;

(حمد لك) hamdun La-Ka – Praise is For You. [normal sentence structure]

But;

La-Ka al-Hamd (لك الحمد) = Praise is **EXCLUSIVELY For You**. [abnormal structure because 'For You' (La-Ka) is mentioned earlier in the sentence, even though it could normally be placed later in the sentence.)

This is why, when you recite surah al Fatiha, you say;

Iyyaa-Ka إِيَّاكَ [You (Exclusively/alone)] – Na’budu نَعْبُدُ [We worship]. –

the ‘You’ (iyyaa-ka) إِيَّاكَ is mentioned earlier in the sentence structure - which implies that we worship ‘You’ الله [Allah]

This is called (تقديم و تأخير) TaQdeem تقديم (placing Earlier) and Ta’kheer تأخير (placing at the End) in Arabic eloquence, and is used many times in the Qur’an الْقُرْآن to emphasise **Exclusivity**.

Chapter 9: What is The Perfect Language?

Ibn Hazm says gives criteria when describing the ‘perfect language’;

..the most **comprehensive of all languages**, the **clearest in expression**, the **least ambiguous**, the **most concise**, and the **most extensive in vocabulary** to comprehend the names of all things...

The fifth chapter of Ibn Hazm's Ihkâm fî Usûl al-Ahkâm. It's original title is: "The Origins of Language: Divine Providence or Human Codification".

Ibn Kathir says;

The Arabic language is the most eloquent, plain, deep and expressive of the meanings that might arise in one's mind. Therefore, the most honourable Book, was revealed in the most honourable language...

[Tafsir Ibn Kathir – Explanation of Quran - Surah Yusuf. Introduction](#)

Arabic does enjoy certain characteristics unique to it among the Semitic languages, the most important of which are [*]:

1. **It has preserved the sounds of the Semitic Alphabet better than any of the other Semitic languages; it includes all the phonemes of the other Semitic languages** (to the exclusion of perhaps two or three, about which there is doubt whether they are actually Semitic in origin), and **also has extra phonemes that do not exist in the others**, such as the *thaa'* (ث), the *dhaal* (ذ), the *ghayn* (غ), and the *daad* (ض).
2. It **has the most extensive and precise grammatical and morphological system**; all the grammatical rules in the other Semitic languages have their equivalent in Arabic, while there are many rules and phenomena in Arabic that do not exist at the same level, if at all, in the other languages.
3. It **has more roots and lexical items than any of the other languages**.

[*] Adapted from *Fiqh al-Lughah* by Dr. 'Ali 'Abd al-Wahid Wafi

What we’ve learnt about the Arabic Language:

1 - Classical Arabic is a concise language and can express alot of detail through its accurate, descriptive and rich trilateral root vocabulary.

2 - Arabic etymology allows one to break down trilateral words to find their original etymological meaning. This allows one to understand Arabic vocabulary thoroughly and well at an extreme level.

3 - The letters in Arabic all have a distinct sound which will have an impact on the meaning of the word. I.e. A thick sounding letter or word will carry a thick and deep meaning. A lightly pronounced letter sound will carry a light meaning. I.e. the Letter ‘Shiin’ ش has a dispersing sound effect, and that’s exactly what it etymologically means.

Words which sound similar yet have a slight change in one letter might imply a different shade in meaning. I.e. NaD-H نَضَح = Flowing water, NaD-kh نَضَخ = Gushing water.

4 - 3 letter words have near Synonyms with different shades of related meanings. Sometimes if these 3 letters are shifted in order - the meanings of the new word may be related. Antonyms will also allow one to appreciate the full meaning of a word because 'words are known by their opposites'.

5 - Words made of more than 4 letters + are often a fusion of 2 or more words (their meanings merged).

6 - Some words are repeated twice to enhance a repeated effect. I.e. Waswasa **وَسْوَسَ**= repeated whispering. This is often done for emphasis.

7 - Different means of Eloquence are used to emphasise something in Arabic rhetoric. This might be done through shifting the word order in a sentence, or placing the name of an object closer to another intended object - depicting beautiful imagery of closeness or exclusivity of an object through eloquent speech.

8 - Classical Arabic Poetry has similar to visual movie effects, and is portrayed through; metaphors, imagery, word-play and other literary devices in the most awesome of ways.

الْقُرْآن

Section 2 : The Qur'an

"The Book of God. In it is the record of what was of those before you, the judgment of what is among you, and the prophecies of what will come after you.

It is decisive, not a case for light-heartedness. Whoever is a tyrant and ignores the Quran will be destroyed by God. Whoever seeks guidance from other than it will be misguided.

The Quran is the unbreakable bond of connection with God; it is the remembrance full of wisdom and the straight path. The Quran does not become distorted by tongues, nor can it be deviated by caprices; it never dulls from repeated study; scholars will always want more of it. The wonders of the Quran are never ending.

Whoever speaks from it will speak the truth, whoever rules with it will be just, and whoever holds fast to it will be guided to the straight path."

Sunan Tirmidhi, 2906

Chapter 10: Introduction:

Before entering into the literary beauty of the Qur'an, one is always recommended to listen to it first hand so that one can feel its audible beauty as it was first heard through the mouth of the Messenger, Muhammad (peace be upon him.)

I would personally recommend the listener to a recitor of their choice, but I will link you to a recitation of [Surah Hud \(11: 103 -117 \)](#), recited by Sa'd al Ghamdi, which can be found here:

<http://www.youtube.com/watch?v=ShITU1zacv8>

One will experience a hypnotic effect, an overwhelming of emotion – even if they cannot understand the language. Yet the power of the Qur'anic language is extremely intense for one who knows Arabic and can understand its subtle implications. Many Muslims and non Muslims (i.e. Orientalists – quoted later in the book) after hearing the Qur'an agree that it has an effect of ecstasy and overwhelming emotion, to the extent that the antagonist people who heard it from the mouth of Prophet Muhammad (peace be upon him) themselves believed it was of a supernatural – out of this world – nature. This is why they referred to it as 'magic' which changes peoples hearts and emotions, even though they admitted that Prophet Muhammad had no characteristics of a magician, nor did the speech (the Qur'an) which he was sent with.

This section will focus on discussing the subtleties of the Qur'anic text and its beauties, and will further give tips for students of Qur'anic and Arabic language to have the ability themselves to extract beautiful gems from the Qur'an.

How does the Qur'an force itself to be the Master of the Arabic Language?

We have seen the depth of; the Arabic language, Arabic poetry and Arabic rhetoric in the first section of this book. We have seen the conciseness of the language, and the wide range of amazing literary effects the language has had the potential of producing.

So one wonders, how does the Qur'an use the Arabic language to force itself to become the Masterpiece of that language?

The only way to find this out is by studying the Classical Arabic texts, and then comparing them to the Qur'an.

A few differences we notice:

1 - No Unneeded Words:

We can compare the Qur'an to Arabic poetry/rhetoric. Arabic poetry is usually filled with unnecessary descriptions, where a poem with 20 lines message could be summarized with 2 main lines of that poem.

2 - Sounds Produced:

The Arabic language - although supposed to be an eloquent and flowing language - has the traits of sounding harsh sometimes (i.e. through letters like 'kha', Ha, qaf etc.) However, when the Qur'an is recited throughout - one hears it flowing smoothly out of the mouth and being extremely easy to chant (a praised characteristic) in comparison to other pieces of Arabic text, and even other languages.

3 – High frequency of Literary Gems: Arabic Poetry contains a few distinguished literary gems within certain verses of a poem, and these gems are what the poem is usually remembered by.

However, the Qur'an contains literary gems in every; Ayah (translated as: 'miraculous sign'), passage and surah. How this is done will be explained later in the chapter; 'How to extract Gems from the Qur'an.'

So a major difference we notice in the Qur'an compared to Arabic poetry/rhetoric is the Consistency and Frequency of literary gems within each Ayah in comparison to limited ones in other Arabic text. Furthermore Qur'anic style and content is unmatched till today, whereas poetry has had equals which have been defeated in competition by other opponent poets.

Ibn Kathir states:

Whoever reads through the Qur'an will realize that it contains various levels of superiority through both the apparent and hidden meanings that it mentions...

So the expressions in the Qur'an are perfect and its meanings are explained. Further, every word and meaning in the Qur'an is eloquent and cannot be surpassed...

The Qur'an is true, just and full of guidance. It does not contain exaggerations, lies or falsehood, unlike Arabic and other types of poems that contained lies.

Sometimes, one would find a long poem that mainly contains descriptions of women, horses or alcohol. Or, the poem might contain praise or the description of a certain person, horse, camel, war, incident, fear, lion, or other types of items and objects. Such praise or descriptions do not bring any benefit, except shed light on the poet's ability to clearly and eloquently describe such items. Yet, one will only be able to find one or two sentences in many long poems that elaborate on the main theme of the poem, while the rest of the poem contains insignificant descriptions and repetitions.

As for the Qur'an, it is entirely eloquent in the most perfect manner, as those who have knowledge in such matters and understand Arabic methods of speech and expressions concur. When one reads through the stories in the Qur'an, he will find them fruitful, whether they were in extended or short forms, repeated or not. The more these stories are repeated, the more fruitful and beautiful they become.

The Qur'an does not become old when one repeats reciting it, nor do the scholars ever get bored with it.

(Extract from: [Tafsir ibn Kathir](#) – Surah al Baqarah 2:24)

Chapter 11: Qur'an Gems

We have discussed in previous chapters how the Classical Arabic language has been used as a powerful tool in conveying subtle meanings, yet having the power to portray dramatic scenes at the same time.

It is known that the antagonists who opposed the Messenger Muhammad (peace be upon him) were masters of Arabic language, their works are praised by experts of Arabic language even today. Reading a few lines of their expert poetry (as seen in previous chapters) makes one feel the dramatic effects they portrayed and which are used in movies even today.

Yet the Qur'an would surpass that high level of Arabic eloquence, to the extent that many of the Arabic experts did not even publically attempt to imitate the Qur'an out of fear of being shamed and humiliated because of a failed attempt to 'bring something like it'. This is one of the main reasons their attempts are not found in history books.

The Qur'an surpassed the high level of Classical Arabic eloquence in many ways. The Qur'an would have its own style, its own unique layout, its own features, and a uniquely powerful message which would inspire men throughout global time and place to willingly change their entire lifestyle just to follow the Guidance set in this Book.

This section will be dedicated to sharing amazing Gems from the Qur'an. How does the Qur'an use the Arabic language to convey meanings in an effective and inspiring way to an audience?

I have divided this into two main sections. One will be focused on how to extract gems from the Qur'an, the other will be based on; specific word choice, word order, emphasis, sounds and visuals produced within the text. Some of these have already been explained earlier in the Arabic language section, but they will be built upon in this section further. I will only be able to give a limited amount of examples due to a lack of space in the book.

The Qur'an is believed to be the words of God, so every sound produced, to every; letter, word style, sentence structured, passage layout, chapter sequenced and section within the Qur'an is all done for a specific reason. So everything said, and the way it is said has a rhetorical meaning and benefit.

Chapter 12: Sounds [Onomatopoeia] in al-Qur'an

The use of delicate sounds... exhibits the Qur'an's ability to express meaning and images via the sound of its text:

1 - The Still Night..

وَاللَّيْلِ إِذَا سَجَىٰ

wallayli iza *sajaa*..

“And by the Night when *it is still*..” [Qur'an 93: 2]

The way the Qur'an uses the word '*when it is still*' produces a tranquil tone and a smooth sound. This indicates the *peace, stillness and serenity* that night time provides.

2 - The Striking of Rocks to Produce Sparks:

The Qur'an also uses sound to build intense images, for example,

فَالْمُورِيَّاتِ قَدْ حَا

Faalmooriyaati *Qad-han*

“And the producers of **sparks striking**” [Qur'an 100: 2] (really referring to war horses galloping and their hooves striking rocks to produce sparks [refer to the tafseers on this verse])

The word for sparks striking, '*Qad-han* قَدْ حَا', that is used here emits a sound that develops the sense of this image, the proximity of the Arabic letters **Qa** - striking the '**daal**' and rebounding the '**ha**' is responsible for this sound.

3 - Splattering and Scattering..

In another example,:

وَأَنْزَلْنَا مِنَ الْمُعْصِرَاتِ مَاءً ثَجَّاجًا

Wa anzalnaa min al-mu’Siraati maa’an **thajjaaja**

And sent down, from the rain clouds, **pouring water**. [Naba' 78:14]

The use of the word ‘**thajjaaja**’ **ثَجَّاجًا** in this verse, with its series of vowels emits a sound of **splattering and scattering**, which expresses the image of the drama.

For example in the verse below the Qur’an uses words that imitate the sound they denote. This rhetorical device called **Onomatopoeia** is widely used throughout the Qur’anic discourse.

4 - Saaaakhah..the loud deafening noise.

فَإِذَا جَاءَتْ الصَّاحَّةُ

Fa-idha jaa’ati-**SSaaakhah**

But when there comes the **Deafening Blast**. [Abasa 80:33]

The word for ‘**deafening noise**’, ‘**alssaakhah**’ **الصَّاحَّةُ**, chosen here produces a sound eluding to its meaning.

The Arabic letters ‘**kha**’ خ connected with a ‘**ta**’ ة [marboota = a ‘**ha**’ sound] emanate **harsh sounds** which conform to the meaning of the text.

5 - The **Waswasa** **Whispering**..

فَوَسَّوَسَ إِلَيْهِ الشَّيْطَانُ

Fa**Wasswassa** ilayhi-shaytaan.. [Ta-Ha 20:120]

So Satan **whispered** to him [Adam]...

The word **Waswasa** **وَسَّوَسَ** = **Repeated Whispering** which is targetted at someone, paused, and then comes back again.

The word is repeated twice [Wass-Wassa] because satan’s whispering is targetted at a person - to make them doubt/fear/get confused etc. then he will go away and come back again to whisper again another time...

[Also See Surah al-Naas 114.]

6 - **A Moan / Sigh** for Destruction - “**Haa**” هَا

يَا لَيْتَهَا كَانَتِ الْقَاضِيَةَ

yaa layta**Haa** kaanati-’l QaaDiyah

O I wish (“**Haa**” هَا- **heavy sigh**) - had it been (my) Ending.. [Haaqqah 69:27]

7 - **Destruction** - **Damdama!** - **Repeated Pounding**:

فَدَمْدَمَ عَلَيْهِمْ رَبُّهُمْ بِذَنْبِهِمْ فَسَوَّاهَا

fa **damdama** alayhim Rabbuhum bi dhanbihim fa sawwaahaa

So **Pounded** [*damdama*] upon them their Master (because of their sin), so He levelled them (to the ground). (Shams 91:14)

The word **Damdama** دَمْدَمَ = to pound something on the ground so much so that it becomes flat and one with the ground. So the people of Thamud were flattened into the ground because of their opposition to Allah and their oppression of His believing slaves.

The utilisation of sounds in the Qur'an also play a rhetorical role.

Sounds in the Qur'an are employed to increase the effect of its message. The Arabic language has many words for a single meaning, but yet the Qur'an selects and arranges the words to portray the intended meaning in addition to create sounds to conform to the image, scene and message the book conveys. This is not only done by selecting the right words but also arranging them in a specific way to develop sounds and rhythms. Just by touching upon a few simple examples it can be seen why Pickthall was lead to believe that the Qur'an had an "inimitable symphony".

A famous Orientalist Arberry comments on his personal experience with the rhythm of the Qur'an:

"Whenever I hear the Quran chanted, it is as though I am listening to Music, underneath the flowing melody there is sounding... insistent beat of a drum, it is like the beating of my heart."

Arthur J. Arberry. 1964. The Koran Interpreted. Oxford University Press

Refer to the following Aayaat/verses for more Onomatopoeias' in the Qur'an.

[al Waqi'ah 56:4], [Nazi'at 79:6-7], [Ta-Ha 20:120], [Zalzala 99:1].

There are more, maybe you can find them?

Chapter 13: Qur'an Gems: Precise Word Choice, Word-Play, Palindromes, Imagery, & Movie-Epic scenes!

We have taken a brief look at the sounds produced in the Qur'an. Now we will take a glance at the Qur'an Gems in the upcoming pages and see the Qur'ans; accurate word choice, word placement for reflection, word-play and the visuals which are depicted to target the listener's deep, inner psyche.

The Qur'an uses Arabic language to its maximum potential and summarizes hard to explain concepts in the briefest yet most accurate of forms. The miraculous aspect of the Qur'an is that it was spontaneously revealed and recited in midst of different events within moments of the event happening, and once it had came out of the mouth of the Messenger Muhammad (peace be upon him) - it would remain challenged to be the words of God till the end of time. Compare this to the Arab poets (some examples you have seen already in the Arabic section) who left their people for a time period (sometimes for an entire year) to produce a poem, yet the Qur'an was known to be of a much higher standard and unmatched in style and content till this day, since over 1400 years ago.

The Qur'an is filled with these literary gems, but unlike other literature and movie scenes - the Qur'an uses the variety of literary tools to teach the audience the Qur'ans main message of:- *submit and put your trust in your Creator, your Provider alone*. This shows that even though the Qur'anic speech is extremely powerful in expressing different scenes and concepts, it does not take advantage of its literary excellence to express leadership of Prophet Muhammad (peace be upon him), but rather these literary tools are used to enhance and maximise the impact of its main message of calling man to serve God sincerely.

Word Choice: Your Life Summarized 1 Aayah/verse!

اعْلَمُوا أَنَّهَا الْحَيَاةُ الدُّنْيَا لَعِبٌ وَهُوَ زِينَةٌ وَتَفَاخُرٌ بَيْنَكُمْ وَتَكَاثُرٌ فِي الْأَمْوَالِ وَالْأَوْلَادِ ط

Know that the life of this world is only **play** (la'ib لَعِبٌ) and **amusement** (lahw لَهْوٌ) **pomp/beauty** (zeenah زِينَةٌ) and **mutual boasting**

among you (tafaakhur تَفَاخُرٌ), and **Rivalry in respect of wealth and children**.

كَمَثَلِ غَيْثٍ أَعْجَبَ الْكُفَّارَ نَبَاتُهُ ثُمَّ يَهِيجُ فَتَرَاهُ مُصْفَرًّا ثُمَّ يَكُونُ حُطَامًا

(It is) as the likeness of vegetation after rain, thereof the growth is pleasing to the tillers; afterwards it dries up and you see it turning yellow; then it becomes straw.

وَفِي الْآخِرَةِ عَذَابٌ شَدِيدٌ وَمَغْفِرَةٌ مِّنَ اللَّهِ وَرِضْوَانٌ وَمَا الْحَيَاةُ الدُّنْيَا إِلَّا مَتَاعُ الْغُرُورِ

But in the Hereafter (there is) a severe torment (for the disbelievers & evildoers), and (there is) forgiveness from Allâh and (His) Good Pleasure (for the believers). And the life of this world is only a deceiving enjoyment.

[Quran Surah [Hadeed 57:20](#)]

This one verse concisely summarizes and sums up our entire lives. Consider our lives:

1) We start as **toddlers**. This verse starts with play (la`ibun لَعِبٌ), which is what toddlers are engrossed in, it's most important to them.

2) Then when we get **a little older we need entertainment to keep us busy - amusement** (lahwun لَهُوَ).

3) **A little later in our teens we are obsessed with pomp, or appearance and how beautiful/attractive things look** (zeenatun زِينَةٌ).

4) Then as we get independent and **make money we deal with urges to show off (boasting - tafaakhur تَفَاخُرٌ)**.

5) Then we get **married and have kids (rivalry in wealth and children - takaathur fi al-amwaal wa al-aulaad تَكَاثُرٌ فِي الْأَمْوَالِ وَالْأَوْلَادِ)**.

In just a few words (around 8 words), Allah has compressed our entire thought process throughout our lives!

This is one form of Literary Gems from the Quran - Direct & Specific speech, when describing extremely complicated aspects.

Repose, Affection & Mercy... (Quran 30:21)

وَمِنْ آيَاتِهِ أَنْ خَلَقَ لَكُمْ مِنْ أَنْفُسِكُمْ أَزْوَاجًا

لِتَسْكُنُوا إِلَيْهَا وَجَعَلَ بَيْنَكُمْ مَوَدَّةً وَرَحْمَةً

إِنَّ فِي ذَلِكَ لَآيَاتٍ لِّقَوْمٍ يَتَفَكَّرُونَ

And among His Signs is this, that He created for you wives from among yourselves, that you may find **repose** in them, and He has put between you **affection** and **mercy**. Verily, in that are indeed signs for a people who reflect.

[Quran ar-Rum 30:21]

“that you may find **repose** [taskunoo تَسْكُنُوا] in them”.

The word in arabic for Repose is; **Sakoon سَكُونٌ**.

Sakoon سَكُونٌ= **Tranquility/calmness**. Anyone who has been in love has felt this strongly when they are with their loving spouse. This is one of the strongest feelings that person will feel when they are with their lover.

This feeling of joy, contentment and tranquility makes the person have extreme love for that person. So Allah after explaining the first attribute of Tranquility describes the next stage;

“..and he has put between you **affection (Mawaddah مَوَدَّة)**..”

Mawaddah is **love with a passion**, an **extreme liking** to something.

So the loving spouse;

- 1) Feels at ease [feels calmness] with the person.
- 2) Has an extreme passionate liking to them.

This **Mawaddah** stage usually lasts for around 2 years.

As the couple continue living together, the passion gradually lessens. Both partners mature a bit more and the fantasies die out a bit more.

So many obstacles come within their way because they are living with each other. Before they were both blinded by passion, but now they see each others mistakes and errors.

So Allah tells us;

“and He has put between you affection and **MERCY رَحْمَة(rahmah)**..”

So now that the passions have slightly died out, and the calmness isn't always there in the relationship (arguments do happen in marriage) - Allah tells us that He has placed between the lovers Mercy.

So **even though they might argue with each other, they have mercy on each other and forgive. This mercy keeps your relationship going**, because deep down inside you still care that your partner doesn't get hurt.

“..Verily, in that are signs for people who reflect.”

Word-Play:

Abu Lahab was the name of the uncle of Prophet Muhammad **مُحَمَّد** (peace be upon him.)

The word '**Lahab**' **لَهَب** means '**red flame**' in Arabic, and Abu Lahab was called 'the father of the red flame' due to his excessive good looks. I.e. White skin with a touch of red glow on the face was a sign of beauty amongst the Arabs.

But because Abu Lahab was an enemy and strong opponent of God's Messenger Muhammad **مُحَمَّد** (peace be upon him) - God used Abu Lahab's name - which was a sign of his respect - into a sign of his humiliation.

This was done by saying that soon he will enter into a Hellfire with a Red burning flame (Lahab **لَهَب**). [[surah Lahab - 111](#)]

So instead of being known as Abu Lahab due to his good looks, he was known as Abu Lahab - the one who will enter into a Hellfire with red flames.

Waleed bin 'Utbah was another opponent of Prophet Muhammad (peace be upon him).

He recognized the Qur'an to be unique and of a supernatural nature which none had come with the likes of. Nevertheless he chose to remain on rejecting the Qur'an out of arrogance and tribal pride.

Waleed's nickname was Waheed **وَاحِد** amongst the Arabs. **Waheed has the meaning of 'constantly independent'** because he was rich without need of others.

God humiliated Waheed by showing that he is not really Independent and without need. Rather, he is fully dependant upon God and God will deal with him independently too.

So He said; '**Leave Me to the one I created Waheed (alone)**' (Qur'an [Muddaththir 74:11 -26](#))

Therefore the positive meaning of Waheed showing his strength and power changed and exposed his weakness as a human in the sight of God.

He was; created alone, was created by God independently, and God will deal with him independently too.

Meaningful Names

See how Arabic is a Divinely inspired language by seeing how Names of people in the Qur'an has a strong relation to their personality in real life.

الله

Allah:

Allah comes from إله Illaah.

Al إله + Illaah = الله Allaah.

Alaha/ya'lahu – to worship.

Ilaah – one who is worshipped.

Aliha إله - this word is used when a child is thirsty and desperately seeking his mother for milk.

So Allaah = the One who is worshipped, obeyed and who people desperately turn to [ilha] Him, (going to someone is 'ilay-h' [to-him].) This is the origin of Ilaah. There is none to turn to except He (Allah).

al Waduwd (الودود) – the 'Loving'

There are lots of words for 'Love' in arabic;

Hubb, 'Ishq, ulfah (love which unites), **Wadd**.

Wadd is the strongest of them all = Intense Love.

The 'waw' و after the **2nd root letter = Excessive.**

So Allah being Waduwd وُدود = Intensively, **Excessively** Loving.

To go one step further, Allah is **AL**-Waduwd الودود, so the **AL** implies that He is **THE** greatest, the **most expert, advanced** in that field. He is **THE One** who does that best. Which is another emphasis.

So this implies that Allah, **al Waduwd الودود** is; **[AL] THE MOST** Intensive, **Excessive**, Loving One ever.

Adam (آدم) -

The root letters for Adam are Alif, dal, and miim. If we look at Lanes Lexicon, this is what those root letters when put together mean:

Alif-Dal-Miim = seasoned (e.g. food), to mix/associate/unite/mingle together, a means of access, pattern/exemplar, object of imitation, tanned skin/hide, leather, the surface of the earth/ground, Adam, Children of Adam, human beings.

adam n. Quran; 2:31, 2:33, 2:34, 2:35, 2:37, 3:33, 3:59, 5:27, 7:11, 7:19, 7:26, 7:27, 7:31, 7:35, 7:172, 17:61, 17:70, 18:50, 19:58, 20:115, 20:116, 20:117, 20:120, 20:121, 36:60

Lane's Lexicon, Volume 1, pages: [72](#), [73](#), [74](#)

Now if we relate the bolded meanings to Prophet Adam's name and his history, we see that -according to Qur'an and Sunnah- he (Adam) was;

1 – Mixed/mingled and united (created) from Dust.

2 – Created from the dust of the Earth (surface) of the ground.

3 – He is a Pattern/exemplar, object of imitation for all his children. (i.e. he committed a mistake, but repented and continued to be a good person till death.) The second meaning could be that; we -children of Adam- are imitations of him (because we look like him.)

Muhammad (مُحَمَّد) – one who is repeatedly Praised (hamd). Coming from the word:

Hamd (حَمْد) Praise + Acknowledgement of noteworthy qualities and actions done out of genuine love, veneration, reverence, gratitude and appreciation.

Hammad = **Fa33a**ل فَعَّلform = **HaMMad** حَمَّدrepeatedly/intensively) **repeatedly/intensively praised** by Muslims and non muslims alike. The ‘**Mu**’ is attached at the front to show it is a **being** being praised.

Conclusion: Prophet Muhammad has this honorable name given to him (some ahadeeth suggest angels ; because he is a person who is **Praised**;

- 1 – Repeatedly and Intensively by Muslims and non Muslims.
- 2 – He is praised genuinely from the heart.
- 3 – We praise him because of the great benefits he came with for mankind.
- 4 – We praise him because of our great respect, reverence and love for him.

If it is correct:

Ya-Hya (يَحْيَى) = **he** is given **Life** (hayaa).

And he was given it miraculously since both his parents [father: Zakariyyah (see [Quran surah Maryam 19:8](#)) were past the age of having children.

Iblees (إِبْلِيسَ) (shaytaans/satans original name) -

= **Ba-Lam-Siin** ب ل س = **despair, give up hope, become broken (in spirit), mournful, become silent/confounded/perplexed unable to see right way or course, repent/grieve.**

ablasa vb. (4)
impf. act. 30:12
pcple. act. 6:44, 23:77, 30:49, 43:75

iblis n. 2:34, 7:11, 15:31, 15:32, 17:61, 18:50, 20:116, 26:95, 34:20, 38:74, 38:75

LL, V1, p: [285](#)

If we look at the description of the Root letters of Iblees’s name, we see that these Descriptions (in red) fit him extremely accurately.

Palindrome Definition: (a word or phrase that reads the same backward as forward) (Wordnetweb [Source](#)) i.e. words like RacecaR.

We saw in the Arabic section how Palindromes were used by Arabs, aswell as non Arabs. We figured that most palindromes which are made are usually meaningless or quite laughable. The longest meaningful palindrome the Arabs were able to come up with was the saying; “the whale’s mouth is open.” (huwtu famuhu maftuwH).

We will look at 2 palindromes found in the Qur’an (surprisingly they were not boasted about by Prophet Muhammad), and scholars only found them out later on in Qur’anic literary studies. But what we find is that the Palindromes found in the Qur’an are quite long at a sentence level, beneficial in meaning in relation to the Qur’ans main message of serving 1 God, and sometimes even graphical.

Quranic Palindrome #1:

و ر ب ك ف ك ب ر
[wa RaBaKa Fa KaBiR]

وَرَبَّكَ فَكَبِّرْ

And your Lord (Allah) magnify!

[i.e. so magnify your Lord!]

(focus on the Consonants only in the arabic language, since vowels can be omitted and the word is phrase is still readable.)

[Quran Surah [Mudatthir 74:3](#)]

Quran Palindrome #2:

وَكُلٌّ فِي فَلٍ لِكٍ يَسْبَحُونَ

and each, in an orbit, is swimming.

لَا الشَّمْسُ يَنْبَغِي لَهَا أَنْ تُدْرِكَ الْقَمَرَ وَلَا اللَّيْلُ سَابِقُ النَّهَارِ وَكُلٌّ فِي فَلَكٍ يَسْبَحُونَ

It is not appropriate for the sun to catch up to the moon, nor does the night overtake the day, but each, in an orbit, is swimming. (Translation taken from tafsir notes of Nouman Ali Khan)

[Quran Yasin [36:40](#)]



NOTE: See the letters Orbiting/floating around the letter 'Ya'

In this ayah Allah is speaking about how the **sun** and the moon are in orbit. Look at the letters in **red**, **blue** and **green**; they are all floating around the letter in orange. The next word begins with the letter **ya** [YaSbah], which is referring to **Floating**.

The letters are Floating around one another, since the concept being discussed is Orbit.

It is also a Palindrome, by which the words can be read forwards and backwards the same phrase is said.

Precise Word Sequencing

In Surah Maryam the rhyming pattern is very distinct and consistent throughout the beginning of the Surah all the way up until the point that it begins to address Isa/Jesus (peace be upon him).

Listen to [or read] **Surah Maryam** [surah/chapter 19], starting from verse [19:2, all the way to verse 33](#). This is a narrative of the story of Prophet Zakariyyah, and Maryam/Mary (peace be upon them.) Then it begins briefly on the birth of Prophet 'Eesa/Jesus.

So at the end of every aayah/verse, there is an “iyya” sound at the end. I.e. (زَكْرِيَّا) [Zakariyyah] (in the [2nd verse](#)), with (شَقِيًّا) [Shakkiyya] ... (on the [32nd verse](#)), (حَيًّا)_Hayya [meaning 'Life'] (on the [33rd verse](#)), with the 33rd verse referring to Jesus talking whilst being a baby.

Suddenly, a **Drastic change takes place** – the Rhyming Scheme changes totally:

ذَلِكَ عِيسَى ابْنُ مَرْيَمَ قَوْلَ الْحَقِّ الَّذِي فِيهِ يَمْتَرُونَ

That is Jesus, the son of Mary – the word of truth about which they are in dispute (يَمْتَرُونَyamtaroon).

[Maryam 19:34]

The last word now is ‘yamtaroon’. يَمْتَرُونَ

Why is this rhyming scheme changed?

Part of the characteristics of the Quran is that it is something meant to be *recited* and heard by the people. When **someone is listening** to this, and **they notice an abrupt change** they will **automatically pay more attention**. The rhyme scheme is not beautification only, but it serves a very real purpose in drawing attention to **a very important**

point in the Surah.

This important point in the Surah is clearing the doubts on the character Jesus son of Mary, about whom they are in dispute. This abrupt change makes you notice a difference in rhythm and tune, it must be really big news for the tune/rhythm/theme to change totally after so long.. It gives focus, and clears the doubts of the sincere listener.

Rhythm continues...

After that part is finished, Allah starts talking about Ibrahim/Abraham and his story [from **Surah Maryam 19:34 onwards**], it returns back to the original pattern (with 'Iyya' at the end of the verses again) to continue the flow of what was being mentioned previously of the narratives of the righteous.

Replace the word Sky with Man, and Earth with Woman...

In Surah Shams (91), Allah took an Oath by the Sky (samaa') and the Earth;

وَالسَّمَاءِ وَمَا بَنَاهَا

وَالْأَرْضِ وَمَا طَحَاهَا

And [by] the sky and He who constructed it. And [by] the earth and He who spread it out.

(Quran ash-[Shams 91: 5-6](#))

In this surah [al Layl (92)], Allah swears by the One who made the Male and Female;

وَمَا خَلَقَ الذَّكَرَ وَالْأُنثَى

And [by] He [Allah] who created the male (dhakara) and female (al-unthaa),

(surah al [Layl 92:3](#))

The Similarities in their Relationship with each other:

Allah is making a parallel and comparison between the sky and earth, just like He is making a parallel between the male and the female.

The sky and Earth are different in their characteristics - but they work together to produce vegetation, fruits and plants of benefit - for life to continue.

Similarly, the male and female are different in their characteristics - but they work together to produce children - for life to continue.

Impregnation:

The sky sends down water, which penetrates through the Earth and impregnates it.

The liquid water then penetrates the seed - giving it life so it grows gradually, and finally the seed is born - coming out of the mother Earth. This newborn plant then continues to grow healthily until it reaches its peak age. This plant then either benefits humanity, or it does not.

Its seeds spread for future generations to be born.

Then as time passes - it gradually withers away, becomes wrinkly, and dies.

Now Replace the word Plant with Human in the above Paragraph. And replace the word Sky with father, and Earth with Mother.

Do you notice similarities between the world around you, and your own creation?

Your Ressurrection:

وَمِنْ آيَاتِهِ أَنْ تَرَى الْأَرْضَ خَاشِعَةً فَإِذَا أَنْزَلْنَا عَلَيْهَا الْمَاءَ اهْتَزَّتْ وَرَبَتْ

إِنَّ الَّذِي أَحْيَاهَا الْمُحْيِي الْمَوْتِ إِنَّهُ عَلَى كُلِّ شَيْءٍ قَدِيرٌ

And among His Signs (in this), that you see the earth barren and still, but when We send down water (rain) to it, it is stirred to life and growth (of vegetations).

Surely, He Who gives it life, surely, (He) is Able to give life to the dead (on the Day of Resurrection). Indeed! He is Able to do all things.

[Quran [Fussilat 41:39](#)]

This is the riddle or mode of reflection being presented in the Qur'an by God to convince humans of harmony in existence (i.e. things can get along even if they are opposites), aswell as the real possibility of physical human Ressurrection on Judgment Day.

Visuals in the Qur'an

“...Her heart became empty...”

Background:

Pharaoh ordered that all the children of Isra'eel [the Jewish people when they were rightly guided] have their newborn sons executed, and their daughters kept alive as slaves.

The mother of Moses had a son, she had secretly hid him from Pharoah and his people. Yet Allah inspired her that when she felt fear for her son, she should (put him in a basket) and place him in the river Nile. And when she did fear for her son's death, she placed her son into the river.

The [Imagery](#):

Allah gives us amazing imagery of the feelings of the mother of Moses/Musa during that moment.

وَأَصْبَحَ فُؤَادُ أُمِّ مُوسَىٰ فَارِغًا ۚ إِن كَادَتْ لَتُبْدِي بِهِ لَوْلَا أَنْ رَبَطْنَا عَلَىٰ قَلْبِهَا لِتَكُونَ مِنَ الْمُؤْمِنِينَ

And the heart of Moses' mother became empty (faarigh) [i.e. of all Tranquility]. She was about to disclose [the matter concerning] him (i.e. that it is her son) had We not bound fast (RabaT) her heart that she would be of the believers. [Qasas 28:10]

Faarigh فَارِغ = to become Empty.

RabaT رَبَط = Tie something Extremely Tightly. (i.e. tie something so tight so that no Leaks can seep through)

Now Imagine the Picture:

The mother of Moses is in fear for her son. She is inspired by Allah to place her son into the river. As she places her child into the river, her heart starts dripping, her Tranquillity is dripping/leaking out of her heart, into the river, as she lets go of her son.. So Allah says that He placed a RabaT - something which Tied her heart tightly, so the Tranquillity would stop leaking from her heart. I.e. Allah kept her heart firm, He reassured her through inspiration, that something good would come as a result of this in the near-future.

This child, Moses would be of the mightiest Messengers' of Allah who would come - to free the Children of Isra'eel from slavery.

And Jaheem [Hell] will be Pulled out for those to See...

وَبُرِّزَتِ الْجَحِيمُ لِمَن يَرَىٰ

wa burrizat -il Jaheemu li man yaRaa

[Quran [Nazi'at 79:36](#)]

Common Translation:

And Hell (Jaheem) will be pulled out [on Judgment Day] for those who See (i.e. the disbelievers, sinners etc.)

Arabic Accurate translation:

بَرَّرَ Barraza - Tabreez - pull something out of of somewhere and place it infront of you.

جَحِيم Jaheem - Jahama - the stare of a beast when it is about to attack it's prey.

Similarly a fire which is so intense that it looks as if it is staring at you fiercely and is about to jump on you.

The disbeliever skeptics would say they won't believe in hell till they see it. So now they will see it on Judgment Day - but it will be too late then to turn back and mend their ways.

So hell is staring at them with hungry eyes (Jaheem - the stare of a beast when about to pounce on its prey). And they are staring at it back (yaRa) out of fear.

= And the Hell (which his Ready to Pounce on you) will be Pulled out and placed infront, for the ones [disbelievers, criminals, sinners etc.] to see.

His mother is Hell..

وَأَمَّا مَنْ خَفَّتْ مَوَازِينُهُ

But as for him whose balance (of good deeds) will be light... [Quran [101:8](#)]

Then;

فَأُمُّهُ هَاوِيَةٌ

Ummuhu hawiyah; His mother is the deep cannon in hell.[Quran [101:9](#)]

UmmuHu ^{أُمُّهُ}[His Mother] = Mother = Hell is his Mother (ummuhu haawiyah). A child runs towards his mother.

Who wants to run towards the hellfire? Nobody. But hell is now there mother - who their body will run to and fall to at speed.

A mother wraps herself around her child, to protect it, and she doesn't let it go. And when the mother is carrying the baby in pregnancy, the baby is protected inside of her and it cannot come out of her.

The person is trapped in this mother of a hell, who;

- holds him tightly,

-who does not let him escape her grip.

- This is the hellfire which has been promised to those who disbelieve and oppose God's guidance.

Whoever's scale of good deeds is light, His mother is hell..

وَمَا أَدْرَاكَ مَا هِيَ

نَارٌ حَامِيَةٌ

And what will tell you who she is? **Naarun Haamiyah! (A Intense Fire!)** (Quran 101:10-11)

Surah Aadiyaat [War-Horse] (100):

The Trailer of an Epic Scene! *But it has a conclusion..*

NOTE: Read the parts in colour if you want to read through it quickly.

Ayah 1:

وَالْعَادِيَاتِ ضَبْحًا

Allah is swearing by;

'Aadiyaat- Adiy - to have animosity.

This word implies **someone/something running forward in animosity**. They dont look left or right - they **charge ahead, Aiming to attack** the one in direct focus.

For the Arab listening to this, it's like a trailer or preview to a War. An attack in battle.

aadiy**AAT (feminine)** = may refer to **female war horses** (jam'u qilla [small plural]; **less than 10** racing in a group pack) (with **ضَبْحًا** the sound feminine plural pattern can also be used to show plural of paucity or small plural). These were preferred by the arabs in warfare because they are **quicker and more agile**.

Aadiyaat عَادِيَات (active participle/ism faa'il 's **فَاعِلَات** feminine plural pattern) = **finally getting to do what it was made to do**.

Al Baydawi says: - these horses are designed to be used in battle. (The same way that fast car parked up in the parking lot is not made to be driven, but **to be driven/revved really fast to its highest potential**.)

Ash-Shawkani - aadiyaat عَادِيَات plural of aadiya عَادِيَة - **that which is moving at speed because of animosity**.

Dabhan ضَبْحًا - al Baydawi said: **the H at the end describes the panting of the war horse in its aggression**. The horse is going as fast as it can towards the enemy.

Dabhan ضَبْحًا - being used at the end as an emphasis **without the horse taking a break**.

The linguists say that **dabh ضَبَح** is not normally used for horses, its secondarily used for horses but originally used for wolves.

So the image is of **wolf styled war horses racing in a grouped pack to overpower an enemy to devour them**, with a certainty that it will **destroy them** (since wolves only hunt that which they are sure they can overpower). All this is seen through the word dabh ضَبَح.

'Aadiyaat عَادِيَّات - a group that is adamant - ready to pillage and destroy an opposition.

Ayah 2:

فَالْمُورِيَّاتِ قَدْحًا

fal mooriyaat qadha.

al Mooriyaat الْمُورِيَّاتِ - [ism faa'il pl. Feminine pattern form IV مُفْعِلَات] horses causing sparks to fly.

Mooriyaat comes from Eeraa' إِرَاءَ - adjective - causing sparks to fly.

Eeraa' إِرَاءَ implies the rubbing of two things against each other (i.e. Rocks, wood, dry rough materials), and a fire is sparked and lit. This is eeraa.

So Allah is saying that these horses create sparks of fire. This war horse has metal hoofs which strike against rocks, causing sparks to fly - in effect they're almost leaving a trail of fire behind them as they speed ahead!

What Amazing imagery!

Qadh قَدْحًا - a violent strike which is really powerful. Every hoof strike is very very loud and violent.

So imagine the scene; a pack of less than 10 horses, speeding through the desert, panting heavily without stop, a trail of sparks behind them, violent strikes of galloping,

s riding on top without fear, ready to attack the adversary...

Ayah 3:

فَالْمُغِيرَاتِ صُبْحًا

moogheeraat مُغِيرَات - these horses take their riders right on top of their enemy in ambush.

from Igharah إِغَارَة - to ambush, attack or be right on top of.

In the previous ayah; these horses were targetting. In this ayah - they have reached right on top of the enemy, ready to pounce and attack.

By using the word مُغِيرَات from igharah إِغَارَة - it literally depicts the image of the rider of the horse, aswell as the horse - literally hovering over the enemy i.e. He has a spear in his hand - pointing it down at the enemy.

Igharah - also implies to attack an enemy, rob them secretly, or pillage and kill.

Subhan صُبْحًا - they ambushed the enemy in the morning time.

this surah is referring to warriors who would raid tribes in the early morning.

subh صُبْح - you want the enemy to know your presence by coming in the morning. Just like the wolf doesnt fear to hunt his prey in the

open.

Ayah 4:

فَأَثَرُنَ بِهِ نَقْعًا

Now in the surah, there is a Transition from nouns [objects] (i.e. Adiyat, mugheeraat etc.) to verbs [doing words] - implying actions have intensified.

fa atharNA أَثَرُنَ (Noon an-niswā) -FEMININE plural - they, the horses (aadiyAAT عَادِيَّاتٍ) cause - Athar (to rise). To Rise what?

Naq'an نَقْعًا - dust.

Naq'a نَقْعًا = when something moves fast and a trail of dust is left behind in the air.

Bihi بِهِ can either refer to;

bihi- makaan (location) - i.e. **The battle enrages and there is dust floating around everywhere so nothing can be seen there.**

bihi (the dust) - even though its wet, (wet) dust still rises due to the intensity of attack and combat.

Ayah 5 :

فَوَسَطْنَ بِهِ جَمْعًا

fa wasaTna bihi jam'a.

fa فَ then

wasatNA وَسَطْنَ (Feminine plural) = penetrate through the middle.

So in this ambush - the warriors are taking advantage of this rising dust which is blinding - through which they penetrate through the centre to attack.

Why is this so powerful and full of risks?

1 - The people who see the warriors and war horses prepare to be attacked, so they get ready with their spears to fight back. So **warriors should actually be cautious of this, but they don't fear - they pierce through anyway.**

2 - They all went into the heart of the enemy. None of them stayed behind. The whole wolf pack attacked the enemy **without betraying** each other.

3 - They **targetted the enemy, whilst everyone is in a state of temporary blindness - including themselves.**

The scene can also be seen of them attacking an army, with the enemy having many rows in battle. But these bandit warriors almost **form a Spearhead Effect** - so they pierce through each row and reach the heart of the army **to cause the most damage.**

Jam'a **جَمْعًا** = altogether. This can refer to the warriors as united. Or it can even refer to the enemy and his army altogether.

So these warriors have pierced through the enemy ranks - reaching the centre - with the enemy surrounding them from all sides.

What happens next!? This is exactly what Allah wanted the listener to wonder.

The attention level has reached its peak.. So Allah tells us what He wanted to say all along;

Ayah 6:

إِنَّ الْإِنْسَانَ لِرَبِّهِ لَكَنُودٌ

inna al insaan li Rabbihi laKanood.

The Arab listener loved horses:

- He especially loved War horses.
- He especially loved female War horses.
- He especially loved female War horses that would risk their life for their masters.

These people would make so much poetry about their horses, about their horses strength, speed, loyalty and sacrifice.

These horses would be the first to get hurt in battle by spears, yet it would still stay loyal by staying firm in battle for its master, without running away - even till death.

Allah says;

إِنَّ الْإِنْسَانَ لِرَبِّهِ لَكَنُودٌ

No doubt the human being is truly extremely Ungrateful كَنُود to his Master رَبِّ.

The human is truly disloyal to his Master, for sure.

وَإِنَّهُ عَلَىٰ ذَٰلِكَ لَشَهِيدٌ

And indeed, he [the human] is to that [his ungratefulness] a witness.

(Quran [100:7](#))

The listener just a few seconds ago was imagining himself riding the war horse and how loyal she was to him.. Then suddenly he is given a wake up call - YOU are the slave, and you have a Master, to whom you are not loyal to at all.

So why aren't you loyal and obedient to Him?

Targetting the Universal Human-Psyche – Description of Paradise:

The following description of Paradise is an extract from surah Ghashiyah in the Qur'an. The description will be linguistically analysed and will be compared to human psychology to see how the Qur'an is a beautiful text, not just targeting the desires of desert living Arabs (as some orientalists ignorantly claimed), but words which target the inner psyche of all audiences from all places and times.

Surah [Ghashiyah 88: 10-16](#)

Ayah 10:

فِي جَنَّةٍ عَالِيَةٍ

Fee jannatin AAaliyah

In high gardens,

Why are high places so good? Humans want to have a high viewpoint from which they can see everything below them. The higher up you are – the better the view.

The garden on top of a hill – the most beautiful part.

The people of hell would be thrown down, and the people of Paradise will be in high gardens.

Just like the disbelievers were being punished in fire, then fed harmful food, then forced to drink boiling water... Torture upon torture upon torture.

The believers on the other hand will have pleasure upon pleasure, upon pleasure.

When you're buying a property – you buy the highest one. Since it is lesser at risk of being damaged by floods etc. And in the property markets – the highest properties usually have a higher value due to the good views you can see of the scenery around you.

Ayah 11:

لَا تَسْمَعُ فِيهَا لَاغِيَةً

Laa tasmaAAu feeha laghiya

Wherein you will hear no unsuitable speech.

No bad talk in Jannah (Gardens of Paradise). Since evil and bad speech always hurts someone, even if you are in the best of places.

How many people live in beautiful houses but their marriage life is bad, so they say bad words to each other, and the wife and children are crying? Or the children are grown up and they shout at their parents? They have sad lives even though they live in beautiful houses.

So a gift in Paradise is that you hear no bad speech.

You want to move to a neighbourhood where there is peace, calmness, no bad swearing neighbours.

Ayah 12:

فِيهَا عَيْنٌ جَارِيَةٌ

Feehaa AAaynunjariya

Within it is a flowing spring.

ayn عَيْن – water springs.

jaariyah جَارِيَةٌ – flowing.

So you are on a **high garden**, with **water springs flowing**. = This means **you are on top of a waterfall!**

Compare this to the people scorched in flames, they are being forced to drink boiling water.

The people of **Paradise/Jannah** are **living on high gardens, with beautiful scenery, on top of a spring waterfall with alot of cool water flowing – always.**

The most expensive hotels in the world today have swimming pools, water fountains and simulated waterfalls to make the scene seem exciting and alive. People are fascinated by them all over the world and everyone wants one.

The Qur'an was revealed over 1400years ago, and still – people have interests and incline to the same things.

Ayah 13:

فِيهَا سُرُورٌ مَّرْفُوعَةٌ

Feeha sururun marfooAAah

Within it are couches raised high

So the sitter can sit back and see everything he owns.

The **garden you live in is high, with an amazing view**, with a **higher seat to see that view**, of everything that you own, the results of your efforts of working hard in this life.

In this life, when you beautify your house – you spend so long on keeping it clean and tidy – that you can't enjoy it. This isn't the case in Jannah (Gardens of Paradise). Everything is done for you.

Ayah 14:

وَأَكْوَابٌ مَّوْضُوعَةٌ

Wa akwaabun mawDooAAah

And **drinking-cups ready placed**,

akwaabun أَكْوَابٌ - *koowb or kawb* كُوبٌ is a **cup** in arabic that is big, it **does not have a handle**, it is thin/slender from the middle neck and wide from the top. So it's **similar to champagne glasses nowadays**. These glasses would have a history of **holding exotic drinks**.

They have already been placed. In other words – your dining table has already been set for you.

mawDoo'ah مَّوْضُوعَةٌ (from *WaD'* = to place down) – **lowered**. A servant lowers the glass and puts it down infront of you. *tuDa'* (verb form) could be mentioned to mean the glass will be placed down once. But **mawDoo'ah** implies that **when you drink from it, another drink is placed. And when you drink from that, another is placed... Continuously** they are placed for you to drink from. (This even happens in expensive restaurants today, except it all gets charged at the end, and you have to pay an expensive bill. Whereas everything in Jannah is free because of your efforts to please Allah, so He rewards you with an endless reward.)

Ayah 15:

وَنَمَارِقُ مَصْفُوفَةٌ

Wa namaariqu maSfoofa

And cushions set in rows,

Namariq نَمَارِق - small pillow (according to Lisab al 'Arab dictionary). So that small pillow you might put on your high couch/bed to feel even more comfortable.

MaSfoofah مَصْفُوفَة - rows upon rows upon rows of pillows. A lot of pillows. Everywhere you look, you're finding relaxation.

Ayah 16:

وَزَرَايِي مَبْثُوثَةٌ

Wa zaraabiyyu mabthootha

And rich carpets (all) spread out.

zaraabiyyu زَرَايِي - expensive, elegant rugs.

Al Farra' says: – expensive rugs made of delicate fibres [i.e. velvet etc.].

Even nowadays – exotic rugs are an expensive market which people – who have mansions – buy for their living rooms.

mabthoothah مَبْثُوثَةٌ - spread as far as the eye can see. Cushions and rugs, as far as you can see in your big living room.

Allah is giving people what people look for even till this Day and throughout human history;

A high garden, with a spring waterfall, a nice home, with expensive glasses of the best drinks, and relaxation of the best beds, cushions and carpets. Everything you've ever wanted.

[Extract from LinguisticMiracle.com [tafseer surah Ghashiyah](#) – explanation given by [Nouman Ali Khan](#).]

Chapter 14: How to Extract Quran Gems Yourself

This Section will explain to you how you can Extract the beautiful Gems from the Qur'an yourself, just like our teachers Nouman Ali Khan and Abdul Nasir Jangda have. I've produced an outline from the outline they used in their Tafseer sessions.

After knowing the Arabic language, we can find gems through looking at;

The Basic Layout by which you can Extract Gems from the Qur'an:

Step 1 - Definitions of words through their pure roots, and the types of words used i.e. their pattern style etc.

Step 2 - Placement of words in an ayah.

Step 3 - Placement of aayaat in a passage/'paragraph' of discussion.

Step 4 - How all the different passages work together;

Step 5 - To produce a Conclusion, which is derived by finding out the common Theme and overall main Message in the surah. (through steps 1-4)

Step 1 - Focus on Words and their Power:

Look at definitions of words through their pure roots, and the types of words used i.e. their **pattern** style (verb patterns, Rhymes, Palindromes etc.), the **images** the words portray, the **sounds** they make etc.

How you can do this;

Focus on the Literary Devices:

- Word Patterns

- **Word patterns**; what state are they in? If they are in **Faa'il فَاعِل (Doer) form** - imagine the object is a living object '**Doing**' that action.

I.e. Allah says the Final Hour is Aatiyah (Coming) [[Taha 20:15](#)] - the Faa'il فَاعِل (Doer) form shows a picture of the Hour actively coming (as if it is walking and approaching us).

I.e. Allah tells us about the fruits of Jannah (Paradise), that they are "daaniyah" دَانِيَّة [meaning: "close"] ([Haqqah 69:23](#)). But the word is in Faa'il فَاعِل (Doer) form, so some scholars even said that the Faa'il form shows that **the tree itself Does this, it 'Comes Close' to the person to feed him its fruit in the Gardens of Paradise.**),

- Meanings

1 - Look at the Word used, its **Root meaning**. Its different Usages in;

i - Different contexts of classical texts (i.e. pre-islamic arabic poetry/speeches.)

ii - Different contexts in Qur'an

iii - Different explanations in ahadeeth.

iv - or its Different meanings/usages mentioned in the Dictionaries & Lexicons.

I.e. Allah tells us about Shaytaan, and Allah tells us the promise he made;

I will misguide them all, except the mukhliSeen (مخلصين) (see definition of root: Kh-lam-Sad (خلص) [([Surah Hijr 15: 39-40](#))] =

i) **Sincere** (IkhlaaS) slaves,

ii) (Allah's) **Pure** (KhaaliS) slaves [who are pure from Shirk and Sins],

iii) **Freed & Liberated** slaves:

a – Those who **Allah has chosen to be saved** by His eternal knowledge.

b – **Who Allah will Free, liberate** from the Hellfire on Judgment Day by His Mercy.

A really good Resource for Meanings is [ejtaal.net - the Arabic Almanac dictionary](#). You simply type in the root letters in Phonetic English, and the Results for 3 main dictionaries (Hans Wehr, Lanes Lexicon and Hava) come up in

2seconds! *works on smartphones too, is downloadable, and free alhamdulillah!*

2 - Look at the **حرف Harf* word used, and try to look at it from a Literal, Picturesque** perspective:

*Harf (Huroof) words are those small words which 'connect' a sentence together.

I.e. A word like "**Fee**" فِي (meaning; "In"), or '**Alaa** عَلَى (meaning; 'Upon'), **Ilaa** إِلَى (meaning; 'To'). Words like these can be looked at from a literal perspective to get more impact to the meanings of a sentence.

Example:

a - Allah tells us that the disbelievers are **FEE** فِي (IN) - Ghuroor غُرُور (Deception). (see surah [Mulk 67:20](#)).

If we look at the word '**FEE**' فِي [meaning; 'In'] literally, it implies that the disbelievers are Literally engulfed in a picturesque object called Deception. So if they are engulfed in that, wherever they will look - they will always be surrounded by that Deception object.

b - If we look at the word '**Ilaa**' إِلَى [meaning; 'To'] (in surah [al Baqarah 2:257](#)) - we see that the devils are pulling the people out of the light (of the fitrah فِطْرَت [natural disposition humans are born with of belief in 1 Creator]), and dragging them 'To' the Darkneses of disbelief and oppression.

c - If we look at the word '**Alaa** عَلَيَّ [meaning; 'Upon'] we can imagine someone being ON TOP of what is being described, as if someone is sitting ON TOP of a train.

So imagine there is a Train called 'Manners', Allah describes His Messenger as being 'Alaa عَلَيَّ [Upon] Constantly EXCELLENT and unmatched Character and High Morals (in surah Qalam 68:4).

So we can then imagine someone Upon EXCELLENT manners as being UPON عَلَيَّ a train of Excellent Manners, so that wherever the train of perfect manners goes, that person will always be upon it and following it in goodness.

3 - Look at the Word used, and look for **Harf* Words Similar** to it, and then wonder why this one was used instead of the others.

*Harf (Huroof) words are those small words which 'connect' a sentence together.

I.e. Allah told Adam;

And do not approach (هَذِهِ) **Haadhi***hi al-shajarah - **THIS** tree هَذِهِ الشَّجَرَةَ. (al [A'raf 7:19](#))

By Allah telling Adam not to approach 'THIS' tree, it implied that **THIS** Tree was **near** to where Adam lived.

If Allah said to Adam - Do not approach; 'tilka' (تِلْكَ) meaning '**That**' [feminine form of dhalika (ذَلِكَ) [= That]] **Tree** (shajarah شَجَرَةً), it would imply the tree was FAR from where Adam lived in the Gardens of Eden.

This one word 'This' (*haadhihi* هَذِهِ) shows that Allah tested Adam by placing the forbidden tree close to where he lived in the Gardens. Just like when we have desires close to us and we are tested by them.

4 - Look at the Word used, and look for **Near Synonyms** Similar to it, and then Reflect why this one was used instead of The others.

i.e.

إِنَّ اللَّهَ نِعْمًا يَعِظُكُمْ بِهِ

Surely Allah is **Ni'im** نِعِم (favourable) with what He advises you with... (Quran [al Nisa 4:58](#))

Allah could have used many words to describe that He has been favourable to us by advising us to do good things.

Other words for '**Favour**' include;

FaDI (فَضْل) = Means for something to be more in quantity than what is fair or expected. (i.e. I ask you for \$1 and you give me \$20 as a FaDI from you.) (see Quran [al Baqarah 2:253](#))

Mann (مَنَّ) = Favor or goodness. To remind another of one's favor and to use it to impose oneself on another. It is also used for a heavy weight. (see Quran [aal Imran 3:164](#))

aHsana (أَحْسَنَ) = Is any commendable deed whether it has to do with the self or another. (see Quran [Yusuf 12:100](#))

However, Allah chose to use another word instead; **Ni'im** (نِعِم) - which means; **Everything that fulfills a need and becomes a source of happiness.**

Ni'm also comes from a similar word meaning; **Nu'oomah** (نَعُومَه) = '**softness**'

So Allah specifically chose this word to tell us that He is;

- 1 - **Favourable** (most common translation of Ni'm is 'favour') with what He advises us.
- 2 - (He is) **Fulfilling** a **need** for us (by advising us) so **we gain happiness**.
- 3 - (He is) **Being 'Soft' with us** in what He advises us with. (He could have made the rules harder than needed [like the nations before us], but He was Merciful in His Law to us.)

Near Synonyms - Booklet created by Nouman Ali Khan:

<http://ia600705.us.archive.org/12/items/BayyinahE-bookGemsCollection-Linguisticmiracle.com/near-synonyms-nouman-ali-khan-muslimmattersorg.pdf>

A good book in Urdu on this subject is called Mutaraadifaat ul Qur'an by Abdul Rahman al Kilaani. English translation site for it is <http://quransynonyms.com>

http://archive.org/download/Mutaradifaat-ul-Quran_314/Mutaradifaat-ul-Quran.pdf (download original book in Urdu)

(see a [text discussion about it Online by Nouman Ali Khan](#))

- 4 - Look at the Word used, and consider the **Antonym (Opposite [-]** meaning word) to appreciate the power of the Negativity in comparison to its Positive [+] meaning.)

I.e. (إِنَّ سَعْيَكُمْ لَشَتَّىٰ) Inna sa'yukum la **shatta** - Surely your travelling is no doubt **Diverse**. (Quran [Layl 92:4](#))

Shatta (شَتَّىٰ) (means '**shatter**' [divide]). But there are alot of words to mean 'divide' in arabic.

So what is this words Opposite? It is "Allafa [اَلْفَ] (Put together something divided as one united whole)

So we see that this ayah doesn't just mean that our (mankind's) sa'ee (walking fast = travelling [to the next life]) is divided, rather - it means - our [mankinds] travelling was 1 and united once (Allafa) [when all people followed the guidance given to Adam], and now over time it has shattered (like a glass breaks/shatters) and now we are dispersing/shattering (like that breaking glass) into different directions [shatta]. (some travelling and doing deeds of the people of hell, and others travelling and doing deeds of the people of Paradise.)

- Rhyme patterns

- Look for common and Repeated patterns in the surah.

In **surah al Haqqah (69: 1-32)** - all of the words end in with a letter 'ha' [هـ] which implies;

- **Rhyme** (which builds up consistency and suspense upto the Ayah when the Rhyme stops)
- implying **Severity** when Recited (in accordance with the Severe and Violent sound produced from inside your body when pronouncing the letter 'ha' [هـ], and that sound producing the violent punishments being portrayed in the Theme of surah al Haqqah).

This Repeated pattern is sustained from Aayaat 1-12 in surah al Haqqah. And when the Rhyme pattern changes, it's because the topic of discussion has changed.

Step 2: Sentence Structure:- Placement of words in an ayah:

- a - Understand the Main Meaning of the the Ayah.

- b - Look for the main **Direct Targetted Object** [maf'ool bihi مَفْعُولٌ بِهِ - the one to who something is being 'done' to] in the Ayah's discussion and **look at the Location of the words surrounding it to see their relationship with that Main Object.**

[Part of *Balaaghah* بَلَاغَة Rhetoric - finding out the reasons why words are sequenced in a certain order.*]

I.e. Surah [Ahzaab 33:24](#) -

لِيَجْزِيَ اللَّهُ الصَّادِقِينَ بِصِدْقِهِمْ وَيُعَذِّبَ الْمُنَافِقِينَ إِنْ شَاءَ أَوْ يَتُوبَ عَلَيْهِمْ إِنَّ اللَّهَ كَانَ غَفُورًا رَحِيمًا

(Ahzaab 33:24)

That **Allah** may reward the truthful for their truth and punish the hypocrites if He wills or accept their repentance. Indeed, **Allah** is ever Forgiving and Merciful.

Point #1:

See how; **Allah** mentions His Name near the *Saadiqeen* [truthful], yet He does not mention His Name near the *hypocrites*.

This is done because Allah is close to the *Saadiqeen* [truthful to themselves and truthful to Allah] – so He mentions His closeness to them by mentioning His Name next to them, and is angry with the hypocrites, so He does not mention His Name near the hypocrites [i.e. He is distant from them].

Point #2:

But to give hope to those who have hypocrisy in their hearts, He mentions that the hypocrite can still reach that closeness to Allah, and that can only be reached by approaching His Forgiveness and Mercy.

He pictures this by placing His Names of Mercy (*Ghafoor & Raheem*) next to the Name; **Allah**, so the hypocrite will only get closer to Allah by approaching His Forgiveness & Mercy.

Point #1 is used many times in the Qur'an, sometimes in selected aayaat/verses [like above], sometimes in whole Surahs i.e. in Surah Tariq, Allah does not even mention His Name once in the whole Surah, due to His Anger and distance against the rejectors/disbelievers.

Sentence Tajweed Sound Gems:

Look for;

- Sound (Onomatopoeia) effects,
- Visual effects (i.e. Low note letters like Daad = a heavy/sluggish meaning), or even
- Flow of the ayah recital
- and other sounds produced through Tajweed. To understand the subtle meanings being portrayed in the Aayaat.

Tajweed Sounds: If we study the arts of Tajweed, we see that there are some rules you have to learn to recite the Qur'an well.

Ikhfaa:

The Ikhfaa rule is commonly called 'the Nasal sound' rule – wherein you don't recite the letter 'Nun' sound (if a blue letter of Ikhfa is going to come after it) [you don't touch your tongue on the top roof of your inner mouth] before certain letters, but instead you almost touch it and the sound that comes out of your nose and mouth makes a nasal sound - causing the sound of the recitation to 'flow' instead of abrupt pauses (which would happen if you fully pronounced the letter 'Nun'.) This flow in recitation will give a 'smooth' feeling to the listener, as if you're flying on air or floating over water. So that when the following ayah is recited, it is recited smoothly, as if you are gliding;

أَلَمْ تَرَ كَيْفَ ضَرَبَ اللَّهُ مَثَلًا كَلِمَةً طَيِّبَةً كَشَجَرَةٍ طَيِّبَةٍ أَصْلُهَا ثَابِتٌ وَفَرْعُهَا فِي السَّمَاءِ

Have you not considered how Allah presents an example, [making] a good word like a good tree, whose root is firmly fixed and its branches [high] in the sky? [Quran 14:24]

Comparison: On the other hand, when we see the description being mentioned of a tree representing disbelief, we see there is **no Ikhfaa rule applied, and we also hear difficult to pronounce letters (like Daad) being used**. This means the letter 'Nun' and other difficult to pronounce letters will be pronounced alot in this ayah, which causes **abrupt STOPS** in the flow of the Ayah. This continuous abrupt stopping in the recitation makes you feel 'sluggish', as if you are **continuously falling on your face** – making you feel -through hearing the recitation- that disbelief is continuously heavy and hard upon you.

وَمَثَلُ كَلِمَةٍ خَبِيثَةٍ كَشَجَرَةٍ خَبِيثَةٍ اجْتُثَّتْ مِنْ فَوْقِ الْأَرْضِ مَا لَهَا مِنْ قَرَارٍ

And the example of a bad word [kalimatin khabeethatin] **is like a bad tree** [ka shajaratin khabeethatin], **uprooted from the surface of the earth, not having any stability**. [Quran 14:26]

In Step 3 - The Location of an Ayah within a Passage of Discussion

Rukoo': Abdul Nasir Jangda says that the Rukoo'aat (sub sections within a surah) you find in copies of the Qur'an are divided by scholars based on the different subjects within a surah. So take advantage of these when studying different passages within surahs' of the Qur'an.

a - Step no.2 is often related to Step no.3:

The location of an Ayah may be based on;

- i - the context of the whole passage (Rukoo').
- ii - Or even based on the Theme of the entire surah.

Example:

وَلَا تَقْتُلُوا أَوْلَادَكُمْ مِنْ إِمْلَاقٍ نَحْنُ نَرْزُقُكُمْ وَإِيَّاهُمْ

And kill not your children out of poverty, We provide you and them.

(An'am [6:151](#))

وَلَا تَقْتُلُوا أَوْلَادَكُمْ خَشْيَةَ إِمْلَاقٍ نَحْنُ نَرْزُقُهُمْ وَإِيَّاكُمْ

And kill not your children, fearing poverty. We provide them and you.

(Israa' [17:31](#))

It seems like it's the same thing. But it's not;

In surah al An'am: it is describing when **Poverty already exists** - Who are you worried about feeding in that moment the most? = Yourself. So Allah tells us that He will provide for YOU and them.

In surah al Isra': - there is a **Future-Fear of Poverty** being depicted. People may be able to feed themselves, but they fear for the providing of their children.

So Allah mentions that He will Provide for THEM [the children], since that is the persons main worry.

b - **the Location of an Ayah and its content is important.** The following examples will explain how;

i - Surah al Baqarah has 286 aayaat within it, and tells us how to be the best nation. If we divide that (286) by two, we get the number 143.

The exact **MIDDLE** ayah of [Surah al Baqarah is 2:143](#). And in that ayah, Allah tells us;

And like that, We have made you a **MIDDLE (wasaTan)** [وَسَطًا] nation...

ii - Surah al Haqqah - **Order of words gradually going Upwards in location:**

i.e. **(1) Earth > (2) mountains > (3) sky > (4) > angels, (5) > Throne ('Arsh), (6) - Our Lord Allah** (see Haqqah 69: 13-16)

فَإِذَا نُفِخَ فِي الصُّورِ نَفْخَةٌ وَاحِدَةٌ

وَحُمِلَتِ الْأَرْضُ وَالْجِبَالُ فَدُكَّتَا دَكَّةً وَاحِدَةً

فَيَوْمَ مِيزِ وَقَعَتِ الْوَاقِعَةُ

Then when the Horn is blown with one blast. And the (1) **earth** and the (2) **mountains** are lifted and leveled with one blow - Then on that Day, the Resurrection will occur,

وَانشَقَّتِ السَّمَاءُ فَهِيَ يَوْمَئِذٍ وَاهِيَةٌ

وَالْمَلَكُ عَلَى أَرْجَائِهَا وَيَحْمِلُ عَرْشَ رَبِّكَ فَوْقَهُمْ يَوْمَئِذٍ ثَمَانِيَةٌ

And the (3) **heaven/sky** will split [open], for that Day it is infirm.

And the (4) **angels** are at its edges. And there will bear the (5) **Throne** of your (6) **Lord above** them, that Day, eight [of them (i.e. angels)].

In Step 4 - See how all the Passages are Different yet how they all Connect to work Together to produce 'Themes':

This can be done through;

- Finding out when a Passage of Discussion has finished.

Which can be figured through seeing; a change of Theme in i.e.

- Rhyme,
- Word Patterns or
- changes in Sentence structure,
- Change in topic of Discussion, or Change in Rukoo' etc.

Example:

In **surah al Haqqah (69: 1-32)** - all of the words end in with a letter 'ha' [هـ]

This Repeated pattern is sustained from Aayaat 1-32 in surah al Haqqah. And when the Rhyme pattern changes, it's because the topic of discussion has changed.

In [Surah al Haqqah - from ayah 1 - 32](#) - Judgment Day and the Next Life is being discussed in great detail.

The last letter and tune of the surah changes from [ayah 33 onwards](#). So we know that a new topic is being discussed in the surah now - which depicts what actions one should have done to be saved from the Punishment of the Hellfire.

The letter 'ha' هـ has stopped being used (because that made you feel hopeless), yet gentle letters are still not being used, rather 'extended' sounds like ('ADheem, Miskeen, Hameeem, etc. are being used to show that you are still blameworthy and not saved from the punishment, until you remove this blame off yourself by doing the good actions mentioned.)

Once you have differentiated between the Different Passages in the surah, you have to work out and see **how all these Passages are Related to each other** = **Theme** of the surah.

Step 5 - Produce a Conclusion, which is derived by finding out; the Theme, Message, & Placement of the Surah in the Qur'an.

By;

- studying points 1-4 in depth,
- studying the Cause for Revelation of a Surah and it's Aayaat [aSbaab al Nuzool]
- and by studying the Classical Linguistic tafaseer,

You will be able to find out the Main Message of a surah and its **Main Theme which connects all its; words, aayaat, passages [Rukoo'aat], and overall structure together**. This Theme is usually one main lesson or Word you can use to define the entire message of the Surah.

Examples:

If you read Surah al [Mutaffifeen](#) (83) سورة المطففين - you will see from the beginning till end that Allah **criticizes those who are 'Greedy and Sly characters'**.

"Who, when they take a measure from people, take in full.

But if they give by measure or by weight to them, they cause loss.

...

And when they (the disbelievers) passed by them (the believers), they would exchange sarcastic eye movements.” (Beginning and Ending aayaat from surah Mutaaffifeen).

These aayaat show that this surah strongly focuses on the evil of those who are of a Greedy and Sly nature.

Surah [InShiqaaq](#) (84) **سورة الإنشقاق** - has a Theme of **Inevitability**;

Inshiqaaq **إِنْشِقَاقٌ** – is irreversible. Once the sky is torn/ripped – it cannot be back to normal again like before its tearing.

The inevitable – the point of no return – the conclusion of the sky we have above us is that it will be torn and will never return to its normal state after that. Other forms of 'the point of no return' are implied in the surah, i.e. the Earth being spread out completely, the Earth spitting out all that it contains within it, etc.

Surah [Burooj](#) (85) **سورة البروج** - has a Theme of **'Possession'**;

The Sky – possessing – the burooj (stellar stars).

The Fire – possessing – the fuel (which burns the believers in this life, and the disbelievers in the next life.)

The Rabb/Lord – possessing the ‘Arsh – Mighty throne. Etc.

Then judge why the surah would be placed in that part (Juzz) of the Qur'an (especially in relation to the Suwar [Surahs] surrounding it.)

More examples can be found at; LinguisticMiracle.com/gems | LinguisticMiracle.blogspot.com | www.qurangems.com | linguisticmiracle.wordpress.com

Section 4: Science

Chapter 15: **Scientific Marvels** in The Qur'an

The Quran is sent as a book of guidance, so it has a strong focus on guiding people to its message.

We have seen some of the literary methods which the Qur'an uses to depict images and meanings to convey its message clearly, concisely, and with maximum psychological impact.

This section will focus on how the Qur'an, a 1400 year old book uses language to describe modern Scientific marvels in extreme detail through correct and accurate word usage.

سَنُرِيهِمْ آيَاتِنَا فِي الْأَفَاقِ وَفِي أَنْفُسِهِمْ حَتَّىٰ يَتَبَيَّنَ لَهُمْ أَنَّهُ الْحَقُّ ۗ

أَوَلَمْ يَكْفِ بِرَبِّكَ أَنَّهُ عَلَىٰ كُلِّ شَيْءٍ شَهِيدٌ

We will show them Our Signs in the universe, and in their own selves, until it becomes manifest to them that this (the Quran) is the truth.

Is it not sufficient in regard to your Lord that He is a Witness over all things?

- Quran [Fussilat 41:53](#)

How do Arabic Definitions work?

To understand the Scientific definitions given in this section, we need to understand the following points:

1 – Arabic words are ‘Description words’. They describe different phenomena, and if that description word matches another object which is similar in description, a similar root word will be used.

An example: the word **‘Alaq** علق= **that which Clings/Holds** on to something else.

If we use this Word and its Definition, it can be applied to different concepts;

Example #1:

The statement: **‘they became attached (‘allaqat) to it and adopted (ta’Allaqoo) it as their culture.’**

So the word ‘Alaq implies in this (classical) sentence of the ‘Arabs that these people Held/Clinged onto something (a culture), because they became Attached to it.

Example #2:

The Classical Arabs also called a **Leech**, ‘Uloq / doodat al ‘Alaq (Leech worm), because the **Leech CLINGS** onto the skin and sucks blood.

Example #3:

Refers to the human **Embryo which HANGS/Clings** to the lining of the uterus (womb).

All these words are based on the same root letters of; **‘Ayn-Lam-Qaf [‘A-L-Q] ع ل ق**. So we see that all these meanings are;

a - Directly rooted to describing **‘Hanging/clinging’ (this is what the root of; ‘A-L-Q ع ل ق means).**

b - Is **used in Classical Arabic** by the Arabs also.

c - If a Description Word describes a phenomena which was unknown to the Arabs earlier in Islamic history, that Description word can still be used today. (i.e. now that we know the human embryo Hangs/Clings off the Uterus, we can be amazed at the Qur’an using this specific word when many others could have potentially been used instead of it.)

In Relation to Explanation of Qur’an;

When scholars do explanation (tafseer) of the Quran, they consider the Arabic language at the time of the Prophet (sal Allahu alayhi wasalam) or before him, since Arabic was at its purest form during that time period (undistorted by other cultures and languages).

This is why the Quranic definitions in this Science section have been produced from Classical Arabic Lexicons like Lisan al ‘Arab, Taaj al Uroos etc. Since these lexicons main aim was to produce the Classical, original and pure Arabic words and their meaning and usage from the time of Prophet Muhammad (peace be upon him) and from before him.

Let’s see some examples of how Scholars of Tafseer (Quranic explanation) used Classical Root words and their meanings to reach their conclusions;

Example:

The word **Bakkah** بَكَّة in the Quran – surah aal Imran ([3:96](#)) implies the city of Makkah in Arabia.

Scholars gave different interpretations of this word, based on Classical Arabic language.

Some said it comes from the root **ب ك ك Bakk بَكَّ**= **Overcrowdedness**. (because it is overcrowded during Hajj pilgrimage.)

Others said, it comes from; **ب ك ي BuKaa بَكَى**= to Cry. (i.e. When you are in Bakkah, you feel in awe and cry out of repentance.)

There is a difference in explanation, but both explanations make sense- even if we combined their meanings.

So by looking at these differences between the scholars interpretations, we can see that; so long as words are based on their Classical Root meaning (in this case it was the root letters; B-K-K), we may be able to combine their Classical meanings which are related to the context of the Quranic verse. And then describe i.e. **Bakkah as the city of Makkah which is Overcrowded (Bakka) during Hajj, and makes you Cry (Bukaa)** out of awe and repentance.

Final Point about Root Meanings:

Even though there are a lot of phrases using one Root word, they all have a similar Root meaning. We are to target this Root meaning and apply it to the Word in the Ayah/verse.

Then 2 approaches are taken:

a – the classical interpretations are taken.

b – In addition to (a), we can understand the modern scientific implications (while using the Classical arabic). **The fact that an accurate Root word was mentioned instead of others is part of the miraculous nature of the text.**

There will be some meanings of the Classical Root word whose meanings will not be added, due to either of the following reasons;

i – they weren’t mentioned in classical explanations.

ii – they are not relevant in context.

I.e. As you will see – when I mention the 4th meaning of ‘Maniy’ referring to MuSeebah – (a calamity which Strikes you), we saw that it’s meaning was Irrelevant (as per our understanding.). So it was discarded.

NOTE: This is not a ‘pick and choose’ of meanings, because the root meaning of the word is the same anyway, its application in context is only different.]

End word: the fact that an Accurate Root word was used to describe the concept, when easily another word from Arabics rich vocabulary could be used instead of it, shows a part of the miraculous nature of Word Choice in the Quran.

Scientific Miracle 1:

ثُمَّ جَعَلَ نَسْلَهُ مِنْ سُلَالَةٍ مِّنْ مَّاءٍ مَّهِينٍ

Then He made his offspring from *Sulaalah* of worthless water..

- surah Sajdah [32:8](#)

Sulaalah سُلَالَةٍ:

Surah [as-Sajdah 32: 7-9](#):

وَبَدَأَ خَلْقَ الْإِنسَانِ مِن طِينٍ

Ayah 7:...and [Allah] originated creation of Man [Adam] from clay.

ثُمَّ جَعَلَ نَسْلَهُ مِنْ سُلَالَةٍ مِّنْ مَّاءٍ مَّهِينٍ

thumma ja’ala naslahu min SULAALATINmin maa’in maheen-

Ayah 8:Then He made his [Adam's] Nasl (Offspring) from *Sulaalatin* from worthless water.

Definitions:

سُلَالَةٍ

Sulaalah [سُلَالَةٍ] is the singular of he Plurals: Sulaal [سلال] and Sulaalaat. [سلالات]

1stMeaning:

Arabic Definition:

انتزاع الشيء واخراجه من رفق

Sulaalah – something drawn out/separated – from something else.

2ndMeaning:

The word Saleel and Salsabeel – because the drink was Sulla (سَلّ) = Purified.

Evidence:

الخالص الصافي (al-khaalis al-saafi) the best and the pure.

In Prophet Muhammad, Peace be upon him’s, Hadith (Saying):

: وفي الحديث

"اللهم اسقنا من سيل الجنة"

وهو صافي شرابها, قيل له سيل لأنه سلّ حتى خلصّ ,

O Allah, give us drink from the Paradise’s SALEEL **سَلِيل**,(lisan al-Arab dictionary explains)and the saleel is a purely extracted drink. And it is called SALEEL because it was SULLA (**سَلَّ** purified) until it became pure and at its best **خَلَصَ**.

3rdMeaning:

Sul / Sal **سَل**=

Something which is unique and different from its group.Why?Because it has been Purified (Sulla), so it has become Shaadh ((**شَاذ**different, unique)) = Different/Unique, beyond any Measuring/comparison (Qiyas).

4thMeaning:

السلسل(al-salsal):[the pure and clear.](#)

السلسل هو الماء العذب الصافي إذا شُرِبَ تسلسل في الحلق

The SALSAL **سلسل**is the pure and clear water that is when drank, it flows smoothly in the throat.

So Salsal = pure and clear water.

5th Meaning:

Sulaalah is translated (or synonymous) to Jawhar **جَوْهَر** = Quintessence[by al Mawrid Dictionary. section 4, page 751], or KhulaaSah **خُلَاصَة** (exclusive).

Quintessence means: : An extract from anything, containing its rarest virtue, or **most subtle and essential constituent in a small quantity**; pure or concentrated essence. [Dictionary.com].

Man is created and determined from a single flowing Sulaalah, with the above meanings.

Combining the Definitions and Summarising them, we see that;

1 – Sulaalah is a Pure (sul / sal) flowing liquid, **drawn out/separated from a greater collection of flowing liquid.**

2 -Sulaalah/sulaalatin is in the **Singular** form [sulaal / sulaalaat are plural].

3 – Salsal = it is **Unique** (Shaadh).

= The Sperm:

If we study this, what does it resemble? It resembles the liquid semen which the male ejaculates, which contains the Sperm.

The liquid then **gradually disperses** [separating the sperm cells] and there are millions of different sperm cells travelling towards the female Egg – **each sperm cell is only a Singular cell**, this **Singular sperm cell is genetically Unique** with different characteristics in its genes.

Doesn’t this perfectly describe the Sperm cell?

Purified?

Someone may wonder; how does the word ‘Purified’ fit into all of this?

We know that according to an opinion among the scholars, the ‘maniy’ (liquid semen which the male ejects at orgasm) is not Najis (impure), rather it is Pure [Tahir] [According to: [IslamQA #2458](#)].

All the above is implied just through one word alone; **Sulaalah**.

ثُمَّ جَعَلَ نَسْلَهُ مِنْ سُلَالَةٍ مِّنْ مَّاءٍ مَّهِينٍ

Then He made his offspring from **Sperm [sulaalah]** of worthless water. – Sajdah 32:8

The praise is for Allah who explains so much through so little..

Sources: See:

1. Lisan Al-Arab dictionary [1] , Book 6, Page 430-436.

- 2. Al-Muheet dictionary [2],
- 3. Al-Muajam Al-Waseet dictionary [3], Page 445.
- 4. Al-Mawrid dictionary Arabic-English section [4], Page 639.
- 5. Arabic-English dictionary the Hans Wehr dictionary [6], Page 419.

http://answering-christianity.com/sulalah_means_long_fish.htm

Nutfah:

إِنَّا خَلَقْنَا الْإِنْسَانَ مِنْ نُطْفَةٍ أَمْشَاجٍ نَبْتَلِيهِ فَجَعَلْنَاهُ سَمِيعًا بَصِيرًا

Surely We have created Man from Nutfatin Amshaaj

- Surah Dahr/Insaan 76:2

Meaning 1:

Nutfah [نطفه]-a Singular entity, which is a Part of a bigger group of its kind.

al-Nutaf [نطف] (Plural) – Nutaf are the karats (of gold), and a single karat of gold = a Nutfah.

The Nutfah is a [single Sperm](#) from a collection of millions of sperms. (one teaspoon of semen has millions of sperms in it.)

The Nutfah can [also refer to One female Egg](#) (from a group of many other Eggs in the Ovaries).

The disbelievers over 1000 years ago had alot of different theories on this issue;

i.e. Some philosophies proposed that ALOT [if not all] of the male semen is used to coat the female blood she has in her menses – to form the child):

The idea of the blood being menstrual blood is interesting as it closely resembles Aristotelian doctrine. [The clotting of milk into cheese analogy used by Aristotle for the formation of the embryo occurs also in Indian embryology.](#) The Susruta-samhita compares the creamy layers (santanika) formed in milk, to semen and blood, which through chemical changes caused by heat, produce seven different layers of skin (kala). This concept occurs again in a Sutra on embryology written in Sanskrit, “Development, O Ananda,” Buddha is made to say, “is comparable to a vessel of milk, like as this ferments and forms a kind of kefir or cheese.” (A history of Embryology, J. Needham pp 25-27, Cambridge, 2nd edition 1959). See [HERE](#) for more examples.

2nd meaning:

Nutfah – Dribble/Leak/Drip.

نطفة

(nutfah): ماء الرجل والجمع نطفthe man’s water or semen and the plural of it is nutaf.

النطفه التي يكون منها الولد

the nutfah is what the fetus forms from it.

ونطف الماء ينطف اذا قطر قليلا قليلا

the water natufa yantufu, which means [the water was leaking few drops of water.](#)

القربة تنطف اي تقطر

thewaterskin was tantufu, which means leaking drops of water.

و جاء سيفه ينطف دماً

his sword was yantifu blood, meaning drops of blood were falling from it.

النطافه

(al-nattaafah):

القطاره

(al-qattarah) [eye drop dispenser, dropping tube.](#)

Or when a bucket of water is emptied, and the last drops dribble out.

So nutfah also has an implication of dripping water (i.e. dribbling.)

I.e. In this ayah's context, **the semen Dribbles out.**

Two meanings of Nutfah combined:

Nutfah = a **Single sperm from millions** of other sperms which were **Dribbled/dripped out** by the male in his semen (i.e. in Ejaculation.)

And a **single Egg cell from thousands of others** in the Ovaries. (but this does not dribble out, so that definition does not need to be added.)

“Science has confirmed in recent times that only one of the 300 million sperms is required for fertilisation of the ovum; this means that only a 1/300 millionth part or 0.000000003 quantity of sperms that are emitted is required for fertilisation.”

i.e. see: http://www.ehow.com/way_5506756_much-sperm-needed-pregnant.html

Definitions (of the word Nutfah) According to:

1. Lisan Al-Arab dictionary [1] , Book 5, Pages 725.
2. Al-Muheet dictionary [2], Page 791.
3. Al-Muajam Al-Waseet dictionary [3], Page 931.
4. Al-Mawrid dictionary Arabic-English section [4], Page 1177.
5. Al-Mawrid dictionary English-Arabic section [4],
6. Arabic-English dictionary the Hans Wehr dictionary [6]

AMSHAJ:

- to Mingle. I.e. Male and women nutfah's mingle. -

The Male sperm, and the Female Egg merge together = Fertilization of the Egg cell.

mashaja - (synonymous in meaning to khalaTa – خلط = mingled)

NOTE: “Nutfatin Amshajin” could also mean Mingled liquids which besides Sperm fluid contain other fluids like Prostatic secretions, etc. which facilitate the movement of the sperm to help in fertilization.”

إِنَّا خَلَقْنَا الْإِنْسَانَ مِنْ نُطْفَةٍ أَمْشَاجٍ نَبْتَلِيهِ فَجَعَلْنَاهُ سَمِيعًا بَصِيرًا

Surely We have created Man from a Sperm of dribbled (semen) and an Egg Mingled...

- Surah Dahr/Insaan 76:2

Maniy

أَلَمْ يَكُنْ نُطْفَةً مِّنْ مَّنِيِّ يُمْنَى

Had he not been a sperm from Maniyin yuMNaa?

[Qiyamah 75:37]

Maniy مَّنِيٍّ and Yumnaa يُمْنَى are derived from م ن ي.

1st General Meaning:

Maniyy مَّنِيٍّ means ‘Semen.’

yuMNaa means ‘to Eject’.

[استمنى] istaMNaa = he Ejaculated the semen.

2nd Meaning:

Maniy – (darbu al shay’a) = [Striking/hitting/Penetrating/Poking something](#).

i.e. yuMtaNa – synonymous in useage to – yuDRaB – Stricken/Penetrated.[Stricken with Penetration](#).

[يَمْتَنِي](#)(yumtana)[Synonymous to]: [يُضْرَبُ](#)(yudrab)is stricken; [is penetrated](#); is stricken with penetration.

و قوله: لم تُقَرَّفْ لم تُدَانْ لما يُمْتَنَى له أي ينظر إذا ضُرِبَتْ أَلَاقِحُ أم لا أي لم
تحمل الحمل الذي يمتنى له

And in his poem, don’t be disgusted from what is yumtana [يُمْتَنَى](#)to it, meaning (أي) when you look at it when it is [stricken and penetrated](#) (by his hand inserted into the [animal’s vagina](#)) [ضُرِبَتْ](#)to determine if it were fertilized or not (أَلَاقِحُ أم لا).

As is well known, DaRaBa = to Strike / hit.

So [yuMtaNa](#) has a synonymous meaning of ‘to Strike and Penetrate’.

3rd Meaning:

MaNa [[مَنَى](#)] = (he) [Cut](#) it.

= (QaTa’ah [قَطَعَهُ](#)) (due to the meaning of ‘striking and penetration’ and in effect – [Cutting](#).)

[مَنَى](#)الشيء أي قطعه [He]Mana the thing which means[He][Cut](#) it.

4th meaning:

MuNiYa = [to be Stricken](#) / Afflicted with a hardship. (uSeeba i.e. muSeebah [أُصِيبَ](#)).

[مُنِيَ](#)(muniya): [أُصِيبَ](#)(o’seeba) to be afflicted with, hit by, stricken by, attacked by, smitten by.

[مُنِيَ](#)(muniya): to be afflicted with, hit by, stricken by, attacked by, smitten by, affected by, to suffer, sustain, undergo, experience.

[مَنَى](#)(mana): hit, stricken, smitten, emit, to be afflicted, semen, sperm.

Definitions of ‘Maniy’ and yuMNa’ were according to:

1. Lisan Al-Arab dictionary [1] , Book 8, Pages 719-721.
2. Al-Muheet dictionary [2], Page 1226.
3. Al-Muajam Al-Waseet dictionary [3], Page 888.
4. Al-Mawrid dictionary Arabic-English section [4], Page 1131.
5. Arabic-English dictionary the Hans Wehr dictionary [6], Page 927-928

Now if we see surah; [Najm 53.46](#)

مِنْ نُّطْفَةٍ إِذَا تُمْنَى

Was he not a [drop of sperm](#), [Emitted forth \(Ejected\)](#) and Penetrating?

We see the following Implications can be found from the words [MaNy/yuMNa](#):

- 1 – Semen
- 2 – Emitted / Ejected.
- 3 – Striking / Hitting. (Darb)
- 4 – Cutting (QaTa’ah)
- 5 – Inflicting (i.e. a calamity Inflicts/strikes someone.)

If we use the definitions from above, we see the following;

The male Nutfah (sperm) is;

1 - **Emitted/Ejected**

2 – **Strikes**

أَلَمْ يَكُنْ نُطْقَةً مِّن مَّنِيِّ يُمْنَىٰ

Had he not been a sperm from Maniyin yuMNaa[Ejected Semen- which Strikes, and Cuts."]

[Qiyamah 75:37]

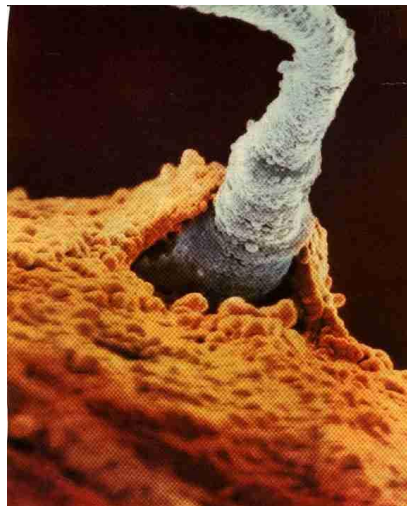


Image: **Sperm** – **Striking, Penetrating** and **Cutting** into the Egg during Fertilisation.

Relation to Modern Science:

We know now through Modern Science that **the male Sperm is Emitted from the male Semen**, it swims towards the woman’s egg in the Fallopian tube, and **Strikes and Penetrates into the egg**. *This is when both the male and female genes combine in the stage of Fertilization*, and form a Zygote, and divide into further cells, gradually forming into a male or female baby.

All this has been described through just one word from the same root; “**MaNiY**” and “**yuMNaa**”.

Even More Amazing! :

Male’s Sperm Determines Gender of Child! :

Allah tells us that it is the Sperm that effects whether the child born will be a Male or Female;

فَجَعَلَ مِنْهُ الزَّوْجَيْنِ الذَّكَرَ وَالْأُنثَىٰ

..And made Min **Hu** [from **him** (the sperm)] two mates, the male and the female. [Qiyamah 75:39]

Through this verse – because of the words ‘min**HU**’ [from **HIM** i.e. the sperm]] – **Allah is telling us that it is the Male’s Sperm which determines whether the person to be born will be Male or Female**.

This is not an exaggeration because only two verses before this [in ayah 37], the sperm is being spoken about. So the discussion from that ayah on towards this ayah is continuous and still referring to the Sperm.

This is amazing, considering many cultures –over 1000 years ago and some even today- blamed the woman if a female child was born, thinking it was the woman’s fault, whereas it was the male’s sperm which caused the baby to be a female, by the permission of Allah.

Alaq

اقْرَأْ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ

خَلَقَ الْإِنْسَانَ مِنْ عَلَقٍ

Read in the name of your Master who created.

Created man from ‘**Alaq**’.

(surah ‘Alaq 96: 1-2)

‘Alaq – Clinged on something or Stuck to it.

1ST MEANING:

‘Aliqat – to become Attached.

وفي الحديث: ف **علق** ت الاعراب به اي نشبوا وتعلقوا

i.e. The Arabic saying: They became **attached** to it and adopted it to their culture.

MEANING 2:

علق الصيد في حبالته اي نشب

‘Aaliqa – the animal Fell into the trap. I.e. He became attached in it.

MEANING 3:

والعلوق ما يعلق بالانسان

‘Ulooq – that which Clings onto a person. I.e. Lice, or a Leech etc.

وال علق في الثوب ما علق به

‘Aaliqa – what clinged on the dress.

MEANING 4:

‘Alaqah – Leech.

i.e. doodat* al ‘Alaq

دودة العلق

= the Leech worm.

SUMMARISED:

‘ALaQ;

- to Hang
- to be Suspended
- Dangle
- to Stick on.
- Cling On.
- be Attached.
- LEECH (animal)

‘Alaqa = a Bond, Connection, Association.

Conclusion:

Allah created the human from an ‘Alaq. This ‘Alaq has the following attributes;

- 1 – Clinging and Connected inside the mother’s womb.
- 2 – Sucking blood from the mother’s womb – like a Leech.
- 3 – a Blood clot.

اقْرَأْ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ

خَلَقَ الْإِنْسَانَ مِنْ **عَلَقٍ**

Read in the name of your Master who created. Created man from a **Clinging Clot – that Sucks blood (from the mother like a Leech)**.

(surah 'Alaq 96: 1-2)

That is the origin of you, and all humans that you see – an 'Alaq.

Conclusion Summary of the Qur'an:

1 - The Qur'an when heard has an ecstatic, almost hypnotic and overwhelming of emotion effect to those who understand it, and even to those who don't! to the extent that the antagonists who heard it from the mouth of Prophet Muhammad (peace be upon) accused it of being magic, due to its influence and power on the people when they heard it.

2 - The Qur'an is unique in its layout, it defines its own structure as; Ayah, Surah, Qur'aan, giving the Qur'an a structural uniqueness in comparison to other texts.

3 - Even at a literary level - it does not contain exaggerations or unnecessary words like poetry may. Rather it does the exact opposite of accurately choosing the best and most suited words which will describe in the most detail with the fewest of words.

4 - The Qur'an contains meaningful, reflective, beneficial, practical and unmatched literary gems in Every Ayah, in comparison to poetry which may contain only a handful of literary gems in the entire poem.

4 - The Qur'an contains linguistic Scientific marvels which describe modern science embryology in extreme detail and accuracy.

5 - The Qur'an being the mother book of Arabic grammar has provided new levels of advancement in the Arabic language which were not found prior to it in any other language. Examples include; Maqaam - whereby one would use different parts of a book to gain contextual understanding of the overall picture. Tammam Hassan points out that when scholars of **balagha** [in Arabic rhetoric] recognized the concept of **maqam (contextualisation)**, they were one thousand years ahead of their time. (in comparison to other languages of the world.) [[source](#)]

6 - The Qur'an also achieved an all-rounder success in using or introducing all the tools used for a piece of literature to **have a powerful effect on all audiences** (the experts of language and non-experts alike.)

7 - The Qur'an uses; Sounds, Visuals, Movie-effects, word-play, human psychology, and rhetoric in the strongest of forms to target and influence the deep inner psyche of the listener.

8 - We have seen an outline of how we can extract gems from the Qur'an ourselves.

Syed Qutb writes:

..It is such an unparalleled and transcendent work that no Arab writer, using the same letters and the same language, could ever match its majesty and power. Rivals are repeatedly challenged to compose a book similar to it, or only ten surahs, or even a single surah, of matching quality. No one has ever been able to take up the challenge.

This is true for all God's creation.

Soil, for example, is made up of elements of known properties. the best man has been able to make out of soil is bricks, tiles, vessels and structures of various types and uses, which are in some cases very sophisticated.

But using these same elements, God has created life, the one outstanding secret that remains far beyond man's intellectual and creative abilities.

Similarly, the same letters and words that ordinary people, speaking the language of the Qur'an, use to articulate expressions and convey meanings and concepts, are used by God to produce the Qur'an as a definitive book stating the final and absolute distinction between truth and falsehood.

A comparison between man's work and the work of God is simply not possible...

Evidence is implicit in the total inability of the Arabs to produce anything matching the Qur'an, despite their proficiency and excellence in the use of their own language which is comprised of the same letters and words.

[Fi Dhilaal al Qur'an \(vol. 1 p.26-27\)](#) [In the Shade of the Qur'an].

Section 5: Qur'an Challenge

What is the Quran Challenge?

God, said as Allah (in Arabic) says (meaning):

قُلْ لِّبَنِىٓ اِجْتَمَعَتِ الْاِنْسُ وَالْجِنَّ عَلٰى اَنْ يَّاتُوْا بِمِثْلِ هٰذَا الْقُرْاٰنِ لَا يَأْتُوْنَ بِمِثْلِهٖ وَلَوْ كَانَ بَعْضُهُمْ لِبَعْضٍ ظٰهِرًا

“Say (O Muhammad) if mankind and jinn were to come together to produce -something- like this Qur’ân, they would not be able to do so, even if they were to help one another.”

[Quran - *Sûrah al-Isrâ’* 17: 88]

Masterpiece: The Qur'an is unanimously accepted as a Masterpiece amongst the Arabs, Muslims and non Muslims alike. Arabic grammar rules have stemmed from the Qur'an itself, making the Qur'an the standard by which Arabic language is defined.

This shows us a few things;

i - **We have seen earlier how Arabic language is extremely powerful**, one could confidently say it is the most powerful (known) language in conveying meanings and descriptions in the most accurate and concise form.

For the Qur'an to then become the leading text in such a language makes it the most powerful text in the world. If someone was to disagree with this, they would have to bring a text which is; similar to the Qur'an in style and content, within the Arabic language, or a language as powerful as it.

ii - **That the Qur'an does not contain any grammatical errors** (as some ignorant people claim.) This is because Qur'anic language is the tool by which Arabic Grammar has been defined.

(Modern Standard Arabic (Fus-Ha) which is commonly spoken today is a degenerated form of pure Classical Arabic, so its rules cannot be used to critique Quranic, Classical Arabic.)

Now that the excellence of Arabic language and Quranic literary devices has been demonstrated in this book, this section will be dedicated to briefly explaining the, nature of the Qur'an challenge, examples of attempts in history to imitate the Qur'an, and statements of learned peoples and orientalists in describing the Qur'an and its literary power.

Chapter 16: Unique Qur'an Structure

For a book to be a masterpiece and set its own standards, it has to have its own unique style and layout. I will briefly explain how the Quran is unique in its structure in this section.

The **Quran** is Unique as a piece of Literature in all Aspects. Even its name is Unique – Qur’aan (**قُرْآن**) means ‘that which is Recited Abundantly’

It is divided into **Suwar** (plural of the word; Surah [mentioned in [Quran 2:23](#)]), which is commonly translated as ‘Chapter’, but this translation of the word is incorrect.

The word **surah** comes from classical meaning of; **“the outer walls of a city.”** If you can visualize: in the old days, they didn’t have borders and signs saying “Welcome to such-and-such city.” Rather, there were outer walls that you had to go through; it was a security measure.

Inside of the city, there are a bunch of things happening – commerce, residences, markets, etc – but it is all connected. That is kind of what is going on in a surah – there’s a lot of different things going on, but it’s all connected somehow for one main purpose (and meaning).

[Explanation given by Nouman Ali Khan in the introduction of Tafseer Surah Naba']

The word ‘Ayah’ (**آيَة**) is commonly translated as ‘verse’, but this is not accurate;

The word ‘**Ayah**’ is unique, **meaning ‘a Miraculous sign’**.

It cannot be translated as ‘verse’ because poetry is termed as ‘verses’ and Allah says that the Qur’an is not poetry;

وَمَا هُوَ بِقَوْلِ شَاعِرٍ

“and it is not the speech of a poet..” – (Qalam [69:41](#))

The word ‘Ayah’ cannot be translated as ‘sentence’ because some ayah’s have more than one sentence (i.e. the aayaat on Inheritance law [surah [Nisa 4:11](#)] etc.) and other aayaat only have 1 or 2 words. (i.e. [الرَّحْمٰنُ] ar-Rahman = 1 word) [[Rahmaan 55:1](#)].

So the term Ayah is unique in its meaning, aswell as structure in comparison to other books.

These examples show the Qur’an is Unique in all styles, it is unique, and has not been imitated. Rather, the challenge is for someone to imitate something similar to it without forging from it.

Miraculous Nature of Revelation:

A miraculous aspect of the Qur’an is that it was revealed;

- To an illiterate man (Muhammad, peace be upon him) – so he could not learn or imitate its text from other people. Anyone who had knowledge of other scripture either became a true believer in his message, or was a strong opponent who was distant from him.
- To a man named by his people as *al-Ameen al-Sadeeq* (the Trustworthy and Truthful) - known to be honest throughout his life even before the message was revealed to him.
- Spontaneously in midst of desperate situations about the events which took place at hand within his life i.e. sometimes even in midst of battle (meaning: claims of forgery or imitation cannot be claimed).
- Without future edition: meaning, once he had said it, he could not edit it or republish what he had said after it had come out of his lips (even that which was abrogated, was not abrogated due to literary purposes). Once recited, it would be challenged as the *word of God* till the end of time.

Yet still no literate or expert of language is able to come up with something similar to it, even though nothing is preventing them from doing research and re-editing their works to come up with something ‘similar to it’. Especially in this day and age when researchable content is freely available online, and spreading of ideas at a mass scale without hindrance is easy.

Following 3 chapters taken from articles on www.hamzatzortzis.com

- The Qur'an's Unique Literary Form
- The Qur'an's Challenge: A Literary & Linguistic Miracle
- Three Lines that Changed the World: The Inimitability of the Shortest Chapter in the Qur’an

Chapter 17: The Qur'an's Unique Literary Form

1. Introduction

“Read in the Name of your Lord”[1]. These were the first few words of the Qur’an revealed to the Prophet Muhammad over fourteen hundred years ago. Muhammad, who was known to have been in retreat and meditation in a cave outside Mecca[2], had received the first few words of a book that would have a tremendous impact on the world of Arabic literature[3]. Not being known to have composed any piece of poetry and not having any special rhetorical gifts[4], Muhammad had just received the beginning of a book that would deal with matters of belief, law, politics, ritual, spirituality, and economics[5] in an ‘entirely new literary form’. The popular historian Karen Armstrong states,

“It is as though Muhammad had created an entirely new literary form... Without this experience of the Koran, it is extremely unlikely that Islam would have taken root.”[6]

This unique literary form was the cause of the dramatic intellectual revival of desert Arabs, and after thirteen years of the first revelation, it became the only reference for a new state in Medina.[7] This new form of speech, the Qur’an, became the sole source of the new civilisation’s political, philosophical, and spiritual outlook.[8]

The Qur’an’s Challenge

The unique literary form forms the backdrop to the doctrine of I’jaz al-Quran, the inimitability of the Qur’an, which lies at the heart of the Qur’an’s claim to being of divine origin. The Qur’an states,

“If you are in doubt of what We have revealed to Our messenger, then produce one chapter like it. Call upon all your helpers, besides Allah, if you are truthful”[9]

And

“Or do they say he fabricated the message? Nay, they have no faith. Let them produce a recital like it, if they speak the truth.”[10]

According Qur’anic Exegetes[11] these verses issue a challenge to produce a chapter (surah) that imitates the Qur’an’s unique literary form. The tools needed

to meet this challenge are the finite grammatical rules and the twenty eight letters that make-up the Arabic language; these are independent and objective measures available to all. The fact that it has not been matched since it emerged to this day does not surprise most scholars familiar with the Arabic language and that of the Qur’an.[12]

The inability of any person to produce anything like the Qur’an, due to its unique literary form, is the essence of the Qur’anic miracle. A miracle is defined as “events which lie outside the productive capacity of nature”. [13] The argument posed by Muslim Theologians and Philosophers is that if, with the finite set of Arabic linguistic tools at humanity’s disposal, there is no effective challenge; then providing a naturalistic explanation for the Qur’an’s uniqueness is incoherent and doesn’t explain its inimitability. This is because the natural capacity of the text producer, or author, is able to produce the known literary forms in the Arabic language. The development of an entirely unique literary form is beyond the scope of the productive nature any author, hence a supernatural entity, God, is the only sufficient comprehensive explanation.[14]

It is the purpose of this article to explain how the Qur’an achieves this unique literary form thereby explaining the miracle of its inimitability.

2. Arabic Literary Forms

According to Muslim and Non-Muslim scholarship, the Qur’an cannot be described as any of the known forms of Arabic speech; namely poetry and prose.[15] Taha Husayn,[16] a prominent Egyptian Litterateur, during the course of a public lecture summarised how the Qur’an achieves this unique form,

“But you know that the Qur’an is not prose and that it is not verse either. It is rather Qur’an, and it cannot be called by any other name but this. It is not verse, and that is clear; for it does not bind itself to the bonds of verse. And it is not prose, for it is bound by bonds peculiar to itself, not found elsewhere; some of the binds are related to the endings of its verses and some to that musical sound which is all its own. It is therefore neither verse nor prose, but it is “a Book whose verses have been perfected the expounded, from One Who is Wise, All-Aware.” We cannot therefore say its prose, and its text itself is not verse. It has been one of a kind, and nothing like it has ever preceded or followed it.”[17]

Every expression of the Arabic language falls into the literary forms of Prose and Poetry. There are other ‘sub’ forms that fall into the above categories such as Kahin; a sub-form of rhymed prose. However all literary forms can be categorised as prose or poetry.

What is Arabic Poetry?

Arabic poetry (ash-shi`ru ‘l-`arabiy) is a form of metrical speech with a rhyme.¹⁸ The rhyme (qafiyah) in Arabic poetry is achieved by every line of the poem ending upon a specific letter.[19] The metrical aspect of Arabic poetry is due to its rhythmical pattern (arud). Arabic poetry has sixteen rhythmical patterns called ‘al-Bihar’, literally meaning ‘The Seas’ in Arabic. This term has been used to describe the rhythmical divisions as a result of the way the poem moves according to its rhythm, just like the waves in the sea.

The following is a list of the rhythmical patterns, which all of Arabic poetry adhere too or are loosely based upon;

- 1. at-Tawîl
- 2. al-Bassit
- 3. al-Wafir
- 4. al-Kamil
- 5. ar-Rajs
- 6. al-Khafif
- 7. al-Hazaj
- 8. al-Muttakarib
- 9. al-Munsarih
- 10. al-Muktatab
- 11. al-Muktadarak
- 12. al-Madid
- 13. al-Mujtath
- 14. al-Ramel
- 15. al-Khabab
- 16. as-Saria’

Each one of the al-Bihar have a unique rhythmical pattern.[20] The al-Bihar were first codified in the 8th century by al-Khalil bin Ahmad and have changed little since. The al-Bihar are based on the length of syllables. A short syllable is a consonant followed by a short vowel. A long syllable is a vowelised letter followed by either an unvowelled consonant or a long vowel. A nunation sign at the end of a word also makes the final syllable long. In Arabic poetry each line is divided into two halves.

Below are basic scansions of the rhythmical patterns commonly found in Arabic poetry, showing long (—) and short (^) syllables. They represent pairs of half-lines and should be read from left to right. The patterns are not rigidly followed; two short syllables may be substituted for a long one.

Tawil

^ — — ^ — — ^ — — ^ — —
^ — — ^ — — ^ — — ^ — —

Kamil

^ ^ — ^ — ^ ^ — ^ — ^ ^ — ^ —
^ ^ — ^ — ^ ^ — ^ — ^ ^ — ^ —

Wafir

^ — ^ ^ — ^ — ^ ^ — ^ — —
^ — ^ ^ — ^ — ^ ^ — ^ — —

Rajs

— — ^ — — — ^ — — — ^ —
— — ^ — — — ^ — — — ^ —

Hazaj

^ — — — ^ — — —
^ — — — ^ — — —

Basit

— — ^ — — ^ — — — ^ — — ^ —
— — ^ — — ^ — — — ^ — — ^ —

Khafif

— ^ — — — — ^ — — ^ — —
— ^ — — — — ^ — — ^ — —

Saria’

— — ^ — — — ^ — — ^ —
— — ^ — — — ^ — — ^ —

An example of Arabic poetry is the ancient Arabian poem called ‘Abu-l-‘Ata of Sind’:

Of thee did I dream,

while spears between us were quivering

and sooth of our blood full drop had drunken the tawny shafts

I know not, by heaven I swear

and true is the word I say this pang

is it love sickness or a spell from thee

If it be a spell,

then grant me grace of my love-longing

If the other the sickness be

then none is the guilt of thine.[21]

This poem, in the original Arabic, falls into the rhythmical pattern of at-Tawil, one of the al-Bihar shown above.[22]

A literary analysis on any Arabic Poem will conclude that it adheres too or is based upon the rhythmical patterns. This is supported by Louis Cheikho who collected pre-Islamic and post-Islamic poetry and concluded that all of the poems conformed and were based upon the al-Bihar.[23]

In summary the definition of Arabic poetry is that it has a,

- End Rhyme
- Syllabic Rhythmical Pattern (al-Bihar)

What is Arabic Prose?

Arabic Prose can be described as non-metrical speech, meaning it does not have a consistent rhythmical pattern like poetry mentioned above. Arabic prose can be further divided into two categories; saj’ which is rhymed prose and Mursal which is straight prose or what some may call ‘normal speech’.[24]

Saj’

Von Denffer in his book ‘Uloom al-Qur’an: An Introduction to the Sciences of the Qur’an’ provides the following description,

“A literary form with some emphasis on rhythm and rhyme, but distinct from poetry. Saj’ is not really as sophisticated as poetry, but has been employed by Arab poets, and is the best known of the pre-Islamic Arab prosodies. It is distinct from poetry in its lack of metre, i.e. it has not consistent rhythmical pattern, and it shares with poetry the element of rhyme, though in many cases some what irregularly employed.”[25]

Although saj’ differs from poetry in that it lacks a consistent rhythmical pattern, there is some form of pattern based upon the accent in each division of saj’.[26] Accent based rhythmical patterns are based upon stresses rather than the number of syllables.

Accent based rhythmical patterns are exhibited in Nursery Rhymes in the English Language. The following poem, ‘Baa Baa Black Sheep’, has two stresses (shown in Bold) in each line, but with a varying number of syllables,

Baa, baa, **black** sheep, **Have** you any **wool**? **Yes** sir, **yes** sir,

Three bags **full**;

One for the **mas**-ter, And **one** for the **dame**, And **one** for the **lit**-tle boy Who **lives** down the **lane**

Additionally saj’ is distinct from poetry and other forms of Arabic speech due to its concentrated use of rhetorical features. Rhetorical features are literary and linguistic devices intended to please or persuade, that differ from normal speech. Examples of rhetoric include sound, rhythm, ellipsis and grammatical shift (iltifaat). Devin J. Stewart in the Encyclopaedia of the Qur’an highlights this feature of saj’,

“In addition, saj’ regularly involves the concentrated use of syntactic and semantic parallelism, alliteration, paronomasia and other rhetorical figures.”[27]

In summary the definition of saj’ is that it has a,

- Accentual rhythmical pattern
- End rhyme
- Concentrated use of rhetorical features

Mursal

Mursal can be defined as a literary form that goes on, but is continued straight throughout without any divisions, either of rhyme or of anything else. Mursal is meant as a way of expression close to the everyday spoken language, examples can be seen in speeches and prayers intended to encourage or motivate the masses.

In summary the definition of Mursal is that it has,

- No rhythmical pattern
- No rhyme
- A resemblance to straight forward speech

3. What is the Qur’ans Literary Form?

The Qur’an has its own unique form. It cannot be described as any of the known literary forms.²⁸ However due to similarities between saj’ and early Meccan chapters, some Western Scholars describe the Qur’an’s literary form as saj’. Angelika Neuwrith states,

“Saj’ is given up completely in the later suras where the rhyme makes use of a simple –un/-in – scheme to mark the end of rather long and syntactically complex verse....saj’ style is thus exclusively characteristic of the early suras”^[29]

These scholars who categorise the Qur’an as saj’ do so on the basis that the Qur’ans uniqueness is acknowledged. To illustrate this R. A. Nicholson in his book ‘Literary History of the Arabs’ states,

“Thus, as regards its external features, the style of the Koran is modelled upon saj’, or rhymed prose...but with such freedom that it may fairly be described as original.”^[30]

Although there is an attempt to try to describe the Qur’an as rhymed prose, western scholars concluded that it is a unique or an original form of saj’, thus supporting our hypothesis. To highlight this fact Bruce Lawrence states,

“Those passages from the Qur’an that approach saj’ still elude all procrustean efforts to reduce them to an alternative form of saj’.”^[31]

There are three major opinions based upon modern and classical scholarship on how the Qur’an achieves this unique literary form and this unique form of saj’. The following is a summary of the opinions which will be explained in detail later in this article.

i. Unique fusion of Metrical and Non Metrical Speech

The Qur’an achieves this unique literary form by fusing metrical and non-Metrical speech. This fusion of metrical and non-metrical composition is present throughout the whole of the Qur’an and cannot be found in any Arabic text, past or present.

ii. Qur’anic Saj’

The Qur’an shares similar features with saj’, specifically in the early Meccan surahs, but it completely transcends many aspects of what defines saj’, hence western scholars describing the Qur’anic form as ‘Quranic saj’. What makes the Quran unique in this context is,

- Greater tendency to mono-rhyme,
- Inexact rhyme,
- Greater range of saj’ phrases
- Higher frequency of rhetorical features.

iii. Qur’an bound stylistic variations

Theologians and Arab Linguists such as al-Ash’ari, al-Rummani and al-Baqillani held that the Qur’an does not contain saj’ and is unique to all types of saj’. Their reasoning is that in the Qur’an, the use of language is semantically orientated and its literary structure is distinct, whereas in saj’, conformity to style is a primary objective. Furthermore the Qur’an uses literary and linguistic devices in such a way that has not been used before and achieves an unparalleled communicative effect. ^[32] This use of language, called stylistic variation or stylistic differences, includes, but is not limited to,

- Semantically driven assonance and rhyme,
- Grammatical shifts (iltifaat, in Arabic),
- Interrelation between sound, structure and meaning,
- Choice of Words,
- Unique linguistic genre,
- Word order.

4. Is the Qur’an Poetry?

The Qur’an is not poetry because the totality of each surah does not conform to any of the al-Bihar and in many places exhibits inexact and irregular rhyme. Surah al-Kawthar (The Abundance) is a good example to show that it is not Arabic poetry,

Inna aAtayna kal kawthar Fasalli li rabbika wanhar Inna shani-aka huwal abtar

^ _ ^ _ ^^ _ _
^ ^ ^ ^ ^ ^ ^ ^

^ _ _ ^ ^ ^ ^ ^ ^ ^

As can be seen by scanning the above surah [showing long (—) and short (^) syllables, should be read from left to right], the syllables do not correspond to any pattern similar to the al-Bihar of Arabic poetry. In fact there is no syllabic rhythmical pattern in this surah. Mohammad Khalifa in his article “The Authorship of the Qur’an” correctly concludes,

“Readers familiar with Arabic Poetry realize that it has long been distinguished by its wazn, bahr, ‘arud and qafiya – exact measures of syllabic sounds and rhymes, which have to be strictly adhered to even at the expense of grammar and shade of meaning at times. All this is categorically different from Qur’anic literary style.”[33]

5. Is the Qur’an Mursal?

The Qur’an is not straight forward speech. This is due to the use of rhyme, rhythm and unique stylistic features abundant in the Qur’anic discourse. Mursal is just normal speech that doesn’t employ any of the above features. A superficial analysis on surah al-Kawthar will conclude that it can not be described as normal speech.

Inna aAtayna **kal** kaw**thar** Fasalli li rabbika wan**har** Inna shani-**aka** huwal ab**tar**

This chapter employs an end rhyme as can be seen by the end letters in bold and the repetition of the ‘ka’ (you) is responsible for the chapters rhythm; which differs from any of the al-Bihar. Just by highlighting this surah’s rhyme and rhythm clearly shows that it is not straight forward speech.

6. Is the Qur’an Saj’?

i. Unique fusion of Metrical and Non Metrical Speech

Some parts of the Qur’an follow the rules of poetry, that is, some verses can be described as one of the al-Bihar.[34]

However, when the totality of a Qur’anic Chapter, that contains some of these poetic verses is analysed, it is not possible to distinguish its literary form. This is reflected in the book ‘Arabic Literature to the End of the Ummayyad Period’,

“The Qur’an is not verse, but it is rhythmic. The rhythm of some verses resemble the regularity of saj’ ...But it was recognized by Quraysh critics to belong to neither one nor the other category.”[35]

The Qur’an achieves this unique literary form by fusing metrical and non-metrical speech in such a way that the difference can not be perceived.[36] This intermingling of metrical and non-metrical composition is present throughout the whole of the Qur’an. The following examples illustrate this,

“But the righteous will be in Gardens with Springs – ‘Enter in Peace and Safety!’ – and We shall remove any bitterness from their hearts: [they will be like] brothers, sitting on couches, face to face. No weariness will ever touch them there, nor will they ever be expelled. [Prophet] tell My servants that I am the Forgiving, the Merciful, but My torment is the truly painful one. Tell them too about Abraham’s guests: when they came to him and said “Peace,” he said, ‘We are afraid of you’”[37]

When reading the original Arabic of the above verse the reader moves from metric composition to prose with out experiencing the slightest change of style or mode.[38] The same mingling of metrical and non-metrical composition can be observed in the following verse from Chapter 12 of the Qur’an.

“When she heard their malicious talk, she prepared a banquet and sent for them, giving each of them a knife. She said Joseph, ‘Come out and show yourself to them!’ and when the women saw him, they were stunned by his beauty, and cut their hands, exclaiming, ‘Great God! He cannot be mortal! He must be a precious angel!’ She said, ‘This is the one you blamed me for. I tried to seduce him and he wanted to remain chaste, but if he does not do what I command now, he will be put in prison and degraded.’”[39]

The phrase “This is the one you blamed me for” in Arabic is poetic. It has a metrical structure in which the rules of Arabic poetry are observed,[40] commenting on this feature Mitwalli al-Sharawi states,

“It is almost impossible for the listener to detect the shift from one form to the other, nor does this exquisite mingling impinge on the fluidity of expression or impair its meaning.”[41]

The Qur’an is truly unique in composition. It is neither prose nor poetry. An aspect of this unique form is achieved by fusing metrical and non-metrical composition. This view is also supported by the famous Arabic Literary scholar Arthur J. Arberry,

“For the Koran is neither prose nor poetry, but a unique fusion of both”[42]

i. Qur’anic saj’

It has already been discussed above that some scholars describe the Qur’an’s language as rhymed prose due to similarities between saj’ and early Meccan surahs. However, it is evident that these scholars still distinguish the Qur’an as a unique form of rhymed prose. Devin J. Stewart who is one of the only western scholars to discuss the literary form of the Qur’an and highlight the formal differences between saj’ and, what he calls, “Qur’anic saj’” concludes,

“The analysis undertaken in this study makes possible some preliminary observations on the formal differences between Qur’anic saj’...”[43]

The features that render the Qur’an unique, in the context of the discussion of saj’, are,

a. Greater tendency to mono-rhyme

The Qur'an differs from *saj'* due to its use of mono-rhyme, meaning that its rhyming scheme conforms to a few rhymes rather than a selection of many rhymes. According to one analysis just over 50% of the whole Qur'an ends with the same letter[44]. This particular use of rhyme, in a text the size of the Qur'an, has not been replicated in any Arabic text. Devin J. Stewart states,

“Qur'anic *saj'* has a much greater tendency to mono-rhyme than does later *saj'*. A small number of rhymes...are predominant in the Qur'an whereas rhyme in later *saj'* shows greater variation.”[45]

b. Inexact rhyme

The general description of *saj'* is that it has an end rhyme. However the Qur'an does not conform to a constant or consistent rhyme, which reflects the work of ar-Rummani[46] who states that the Qur'ans use of language is semantically orientated and does not conform to a particular style. This is also reflected Devin J Stewart's analysis, he states,

“The Qur'an allows inexact rhymes which are not found in later *saj'*”[47]

c. Greater range of *saj'* phrases

The divisions of *saj'* or single phrases of *saj'* are called *saj'aat*[48]. The Qur'an differs from normal *saj'* as it has a greater range of short and long *saj'aat*. Devin J Stewart states,

“Both in the Qur'an and in later *saj'* we see that shorter *saj'* is much more common, but the range in the Qur'an is greater.”[49]

d. Higher frequency of rhetorical features

The Qur'an is a 'sea of rhetoric'. The Qur'an exhibits an unparalleled frequency of rhetorical features, surpassing any other Arabic text, classical or modern[50]. The use of rhetoric in the Quran stands out from any type of discourse[51].

A close up analysis of the Quran can highlight a wide range and frequency of rhetorical features. This is a comprehensive subject that requires further analysis, however to highlight the Qur'ans uniqueness, the following list has been provided to show that the Qur'an employs more rhetorical features than any other rhymed prose; past or present.

Analogy (For example see Qur'an 88:15–16 & 93:9-10)

Alliteration (For example see Qur'an 33:71 & 77:20)

Antiphrasis (For example see Qur'an 44:49)

Antithesis (For example see Qur'an 35:7 & 9:82)

Asyndeton (For example see Qur'an 13:2)

Assonance (For example see Qur'an 88:25-26 & 88:14-15)

Cadence – This is present in the whole Qur'an, it is a major rhetorical feature which is an inimitable feature of the Quran. The Quranic discourse uses assonance to deliver all the rhetorical features while employing the use of many phonetic features such as assimilation, nasalisation, etc. No other text has done this before, especially in such frequency.

- Chiasmus (See for example Qur'an 3:27)
- Epizeuxis (See for example Qur'an 94:5-6)
- Equivoque (See for example Qur'an 24:43)
- Homonymy (See for example Qur'an 2:14-15 & 3:54)
- Hyperbole (See for example Qur'an 7:40, 33:10 & 39:71-72)
- Isocolon (See for example 65:7-10)
- Metaphor (See for example 19:4 & 21:18)
- Metonymy (See for example 54:13 & 6:127)
- Parenthesis (See for example Qur'an 7:42 & 4:73)
- Polypton (See for example Qur'an 80:25-26)
- Rhetorical Questions (See for example Qur'an 55:60 & 37:91-92)
- Stress (See for example Qur'an 29:62 & 3:92)

- Synecdoche (See for example Q:90:12-13)

Saj’ has been characterised with a concentrated use of rhetorical features, due to the range and frequency of these features in the Qur’an, it differs completely from saj’.

7. Qur’an bound stylistic variations

What Does Stylistic Variations Mean?

Stylistics is a branch of linguistics which studies the features of the varieties of language within a given situation, context and meaning. Stylistics also tries to develop principles to explain the particular choices made by the author.[52]

Stylistic variation is the use of different features of language in a myriad of ways. To illustrate this take the following two Qur’anic verses which are structurally identical but stylistically distinct,

“These are the limits set by God, so do not approach them”[53]

“These are the limits set by God, so do not transgress them”[54]

The first verb “approach” occurs in the context of the following very serious prohibition in the previous, “...but do not associate with your wives while you are in spiritual retreat in the mosques.”[55]

The second verb “transgress” of the second verse entails flexibility signified by the conjunctions in the previous phrases “either” and “or”[56],

“A divorce is only permissible twice: after that, the parties should **either** hold Together on equitable terms, **or** separate with kindness.”

In the context of stylistic variation the above example can provide empirical evidence for the view that the Qur’an uses words and phrases specifically to provide an accurate and intended meaning.

How are these stylistic variations unique to the Qur’an?

The Qur’an achieves its unique literary form by transcending the use of language that is common to saj’. S. M. Hajjaji-Jarrah in her article “The Enchantment of Reading: Sound, Meaning, and Expression in Surat Al-Adiyat”, which discusses how the Qur’an achieves its uniqueness due to stylistic differences, states,

“...Qur’anic ‘Arabiyya brings forth a dazzling assembly of word meaning and sound defying the conventions of both the Arabian saj’ and the literary rules of classical Arabic literature.”[57]

In her article she details how the Qur’an’s unique use of style, structure and sound places saj’ into a new literary context.[58] However the stylistic differences in the Qur’an are not limited to the elements she describes. There are many stylistic elements used in the Qur’an that are responsible for it uniqueness.[59]

There are a myriad of ways the Qur’an uses language which is unknown in any Arabic discourse, some of these include,

- Semantically orientated assonance and rhyme[60]
- Iltifaat: Grammatical shifts[61]
- Interrelation between sound, structure and meaning[62]
- Unique Linguistic Genre[63]
- Word order

The following examples provide linguistic and literary evidence for the Qur’an’s stylistic distinction:

Example 1: Word Order, Sound & Meaning

The following sentence is an example of how the Qur’an combines words, sounds, meaning and order to achieve its communicative goal; the result of which is sublime rhetoric⁶⁴, unsurpassable eloquence and a unique literary form,

waanzala alttawrata waal-injeela min qablu hudan lilnnasi waanzala alfurqana

“He revealed the Torah and the Gospel, aforetimes, for guidance to mankind; and revealed the Criterion (i.e. the Qur’an)”[65]

An alternative order is possible:

waanzala alttawrata waal-injeela waal-furqana min qablu hudan lilnnas

This alternative arrangement has some flaws. Firstly the second arrangement lacks rhythm, compared to the Qur’anic structure, and it is phonetically inferior. Secondly, this arrangement has led to a disturbance in the meaning. This is due to the fact that the key word “anzala” (revealed) has been taken out and the final word “alfurqana” (the Criterion), whose position has a crucial semantic value, has been placed in the middle of the sentence.

The repetition of the word “anzala” and the placement of “alfurqana” are essential devices employed to enhance the communicative, psycholinguistic and

rhetoical effect. The repetition of the word “anzala” is to confirm the revelation of the Criterion and that it is indeed a divine scripture while the placement of the word “alfurqana” at the end of the sentence is to confirm that the Criterion is the last and final scripture.⁶⁶ Ata refers to examples like these as ‘the chemical composition of the Qur’an’^[67] which indicate the delicate and balanced stylistic variation in the Qur’an.^[68]

Example 2: Grammatical Shift (iltifaat)

Professor Abdel Haleem in his article ‘Grammatical Shift for Rhetorical Purposes: Iltifat and Related Features in the Qur’an’^[69] brought to attention, that another inimitable feature of the Qur’an, is the extensive use of grammatical shifts. This feature is an effective rhetorical device that enhances the texts literary expression and achieves the communicative goal;^[70] it is an accepted, well researched part of Arabic rhetoric. One can find references in the books of balagha (Arabic Rhetoric) by al-Athir, Suyuti and Zarkashi.^[71]

These grammatical shifts include changes in person, change in number, change in addressee, change in tense, change in case marker, using a noun in place of a pronoun and many other changes.^[72] An example of this complex rhetorical feature is exhibited in the following verse. It changes to talking about God, in the third person, to God Himself speaking in the first person plural of majesty:

“There is no good in most of their secret talk, only in commanding charity, or good, or reconciliation between people. To anyone who does these things, seeking to please God, We shall give a rich reward.”^[73]

Instead of saying “He will give him...” God in this example speaks in the plural of majesty to give His personal guarantee of reward for those who do the positive actions mentioned in the above verse. Another example of this sudden change in person and number is exhibited in the following verse:

“He it is who makes you travel by land and sea; until when you are in the ships and they sail on with them in a pleasant breeze, and they rejoice, a violent wind overtakes them and the billows surge in on them from all sides, and they become certain that they are encompassed about, they pray to Allah, being sincere to Him in obedience:

‘If Thou dost deliver us from this, we shall most certainly be of the grateful ones.’ But when He delivers them, lo! they are unjustly rebellious in the earth. O humankind! your rebellion is against your own souls – provision of this world’s life – then to Us shall be your return, so We shall inform you of what you did”^[74]

Neal Robinson in his book ‘Discovering the Qur’an: A Contemporary Approach to a Veiled Text’ explains this verse in context of its rhetoric,

“At first sight it may appear hopelessly garbled, but the three consecutive pronominal shifts are all perfectly logical. The shift from the second person plural to the third person plural objectifies the addressees and enables them to see themselves as God sees them, and to recognize how ridiculous and hypocritical their behaviour is. The shift back to the second person plural marks God’s turning to admonish them. Finally the speaker’s shift from the third person singular to the first person plural expresses His majesty and power, which is appropriate in view of the allusion to the resurrection and judgment.”^[75]

These shifts contribute to dynamic style of the Qur’an. It is an obvious stylistic feature and an accepted rhetorical practice. The Qur’an uses this feature in such a way that conforms to the theme of the text (semantically driven) while enhancing the impact of the message it conveys. It is not surprising that Neal Robinson concluded that the grammatical shifts used in the Qur’an,

“...are a very effective rhetorical device.”^[76]

The Qur’an is the only form of Arabic prose to have used this rhetorical device in an extensive and complex manner. Abdel Haleem states,

“...it employs this feature far more extensively and in more variations than does Arabic poetry. It is, therefore, natural to find...no one seems to quote references in prose other than from the Qur’an”^[77]

The Qur’an is stylistically distinct from any known form of Arabic speech. It uses linguistic and literary devices in such a way that has not been used before.

8. Conclusion

Is the Literary form based upon subjective criteria?

Some Qur’an critics often claim that the Qur’anic challenge is subjective and is based upon aesthetic criteria. This is a false accusation. The Qur’an can either be described as prose, poetry or unique. Literary forms are not based upon aesthetic criteria; they are based upon the structural features of a text. It can be clearly seen above that literary forms are defined and can be distinguished from one another.

The Qur’an is Unique

The Qur’an is a unique form of Arabic speech. The form of its language can not be described as prose or poetry. It achieves this unique literary form by,

- Intermingling metrical and non-metrical speech
- Transcending the defining features of saj’
- Using literary and linguistic devices that render it stylistically distinct

The totality of every chapter has a special character, with its own unique form, and its unique use of literary devices. These features of the Qur’an are part of

the reason of why it has not been emulated to this day.⁷⁸ The highly acclaimed Professor and Arabist Hamilton Gibb states,

“...the Meccans still demanded of him a miracle, and with remarkable boldness and self confidence Muhammad appealed as a supreme confirmation of his mission to the Koran itself. Like all Arabs they were connoisseurs of language and rhetoric. Well, then if the Koran were his own composition other men could rival it. Let them produce ten verses like it. If they could not (and it is obvious that they could not), then let them accept the Koran as an outstanding evidential miracle”^[79]

There are many Muslim and Non-Muslim Scholars who testify that the Qur’an is indeed unique and inimitable. An interesting and useful analysis by Aisha Abd al-Rahman entitled “At-Tafsir al-Bayani li-Qur’an al-Karim”, which built upon the works of many Islamic Scholars throughout the decades, supports the conclusion voiced by Taha Hussein that ‘Arabic composition should be divided into three categories, prose, verse and Qur’an, saj’ forming a part of prose but the Qur’an being a category of its own.’^[80]

As a result of researching Western and Muslim Scholarship it can be concluded that the Qur’an is a unique literary form. Further research into the references below will consolidate the points raised in this article and will provide the correct understanding on how no one has been able to produce anything like the Qur’anic discourse. Professor Bruce Lawrence correctly asserts,

“As tangible signs, Qur’anic verse are expressive of an inexhaustible truth, they signify meaning layered with meaning, light upon light, miracle after miracle.”^[81]

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[1] Qur’an Chapter 96 Verse 1. This verse is known to have been the first revelation, there is a consensus amongst the scholars on this issue.

[2] Please see Martin Lings. Muhammad: His Life Based on the Earliest Sources. 1987. Inner Traditions; for a detailed account on the life of the Prophet Muhammad and details of the first revelation.

[3] The Qur’an is undoubtedly the most influential book in Arabic literature. Non-Muslim and Muslim Scholars do not contend that the Qur’an is an authority in Arabic literature and has had an unparalleled influence. For example Chicago University Wadad Kadi and Mustansir Mir, Professor of Islamic studies at Youngstown State University state that:

“Although Arabic, as a language and a literary tradition, was quite well developed by the time of Muhammad’s prophetic activity, it was only after the emergence of Islam, with its founding scripture in Arabic, that the language reached its utmost capacity of expression, and the literature its highest point of complexity and sophistication. Indeed, it probably is no exaggeration to say that the Qur’an was one of the most conspicuous forces in the making of classical and post-classical Arabic literature.” Wadad Kadi and Mustansir Mir, Literature and the Qur’an, Encyclopedia of the Qur’an, vol. 3, pp. 213, 216. Please also see Muhammed Abdel Haleem. 1999. Understanding the Qur’an: Themes & Styles. I. B.Tauris Publishers, p. 1 –4

[4] Understanding the Qur’an: Themes & Styles, p. 1

[5] The Qur’an is a book that gives guidance on all of life’s affairs. This includes the personal and political sphere, for example the Qur’an details how treaties with other nations should be undertaken and how prisoners of war should be treated (Understanding the Qur’an: Themes & Styles, p. 66-67)

[6] K. Armstrong. 1993. A History of God: the 4,000 Year Quest of Judaism, Christianity and Islam. Vintage, p. 171

[7] Part of the Qur’an’s intellectual miracle is its literary form. God has challenged the whole of mankind to try and produce a single chapter like it (Qur’an 2:23). This challenge, which has remained unchallenged, is what captivated the minds of the Arabs at the time of revelation. They rationally assessed that if an Arab cannot challenge the Qur’an and a Non-Arab could not, then the only ‘entity’ that could have possibly produced the Qur’an is the Creator. Margoliouth explains the results of this intellectual revival,

“The Koran [sic] admittedly occupies an important position among the great religious books of the world. Though the youngest of the epoch-making works belonging to this class of literature, it yields to hardly any in the wonderful effect which it has produced on large masses of men. It has created an all but new phase of human thought and a fresh type of character. It first transformed a number of heterogeneous desert tribes of the Arabian peninsula into a nation of heroes, and then proceeded to create the vast politico-religious organizations of the Muhammadan world which are one of the great forces with which Europe and the East have to reckon today.” G. Margoliouth. 1977. Introduction to J.M. Rodwell’s, The Koran. Everyman’s Library, p. vii

[8] To understand the functions and objectives of this state, and its impact on the modern world please see the very informative site <http://www.caliphate.eu/>

[9] Qur’an chapter 2 verse 23

[10] Qur’an chapter 52 verses 33-34

[11] See Tafsir Ibn Kathir; Tafsir al-Qurtubi; Tafsir al-Jalalayn and Ma’riful Qur’an by Mufti Mualana Shafi.

[12] Please see The Encyclopedia Of Islam, 1971, Volume 3, E J Brill, Leiden, p. 1019; A F L Beeston, T M Johnstone, R B Serjeant and G R Smith (Ed.), Arabic Literature To The End Of The Umayyad Period, 1983, Cambridge University Press, p. 212 & 127-128; Gustave E Von Grunebaum, A Tenth-Century Document Of Arabic Literary Theory and Criticism, 1950, The University of Chicago Press, Chicago, p. xiv; Abdul Aleem, I’jaz ul Qur’an, 1933, Islamic

Culture, Volume VII, Hyderabad Deccan, p. 221 & 232; Ignaz Goldziher, Ed. S M Stern, Muslim Studies (Muhammedanische Studien) II, 1971, George Allen & Unwin Ltd., London, pp. 363.

[13] See Stephen S. Bilynskyj, ‘God, Nature, and the Concept of Miracle’ (Ph.D. Diss.: Notre Dame, 1982) 10-42 and The Problem of Miracles: A Historical and Philosophical Perspective. Dr. William Lane Craig. Available online.

[14] This will be discussed in detail in a forthcoming article. Additionally this argument depends on the understanding that a supernatural entity actually exists. The existence of God, or the cause of the universe, is a prerequisite to this discussion. Please see William Lane Craig. The Kalam Cosmological Argument. Wipf and Stock Publishers; Alister McGrath. The Dawkins Delusion. SPCK; Alister McGrath. The Twilight of Atheism. Rider; William Lane Craig and Walter Sinnott-Armstrong. God: A Debate Between a Christian and an Atheist. Oxford University Press and Keith Ward. God, Chance and Necessity. One World.

[15] See ‘Abd al-Jabbar. I’jaz al-Qur’an. Cairo. 1960, p. 224; Ali Ibn Isa al-Rummani. Thalath Rasa’il Ijaz al-Qur’an. Ed. M. Khalaf Allah & M. Sallam, Cairo. 1956, p. 97-98; Hamd Ibn Muhammad al-Khatibi. Al-Bayan fi I’jaz al-Qur’an. Ed. Dr ‘Abd al- Alim, Muslim University, Aligarh, India. 1953, p. 36; Abu Bakr Muhammad Ibn Tayyib Baqillani. Al-I’jaz al-Qur’an. Ed. A. Saqr, Dar al-Ma’arif, Egypt pp 86-89; A’isha ‘Abd Ar-Rahman Bint ash-Shati’. At-Tafsir al-Bayani li-Qur’an al-Karim, 3rd ed. Cairo, 1968; Arthur J Arberry. 1998. The Koran. Oxford University Press, p. x; Bruce Lawrence. Journal of Qur’anic Studies. Vol VII, Issue I 2005. Approximating Saj’ in English Renditions of the Qur’an: A Close Reading of Suran 93 (al-Duha) and the basmala p. 64.

[16] The influential Egyptian Litterateur born in 1889 and died in 1973.

[17] Lecture entitled “Prose in the second and third centuries after the Hijra” delivered at the Geographical Society in Cairo 1930. Dar al Ma-arif.

[18] Metrical speech is a form of speech that employs a strict rhythmical pattern, that is, it follows a type of poetic metre.

[19] Sir Charles J. Lyall. 1930. Translations of Ancient Arabian Poetry. Columbia University Press, p. xlv

[20] Please see Sir Charles J. Lyall. Translations of Ancient Arabian Poetry, p. xlv-liv and William Wright. 1955 (1898). A Grammar of the Arabic Language, Vol II, part 4. Cambridge University Press, p. 350-390 for more information on the poetic metres.

[21] Sir Charles J. Lyall. Translations of Ancient Arabian Poetry, p 13.

[22] Ibid

[23] See Louis Cheikho, Shu’ara’ ‘al-Nasraniyah, 1890-1891, Beirut.

[24] Devin J Stewart. Saj’ in the Qur’an: Prosody and Structure, in The Koran: Critical Concepts in Islamic Studies. Edited by Colin Turner, Vol. II.

[25] A. Von Denffer. 2003 (Revised Ed. 1994). ‘Uloom al-Qur’an: An Introduction to the Sciences of the Qur’an. The Islamic Foundation, p. 75

[26] Devin J Stewart. Saj’ in the Qur’an: Prosody and Structure.

[27] Stewart, Devin J. “Rhymed Prose”. Encyclopaedia of the Qur’an. General Editor: Jane Dammen McAuliffe, Georgetown University, Washington DC. Brill, 2008

[28] See also Professor Abd al-Rahman Ali Muhammad Ibrahim. The Literary Structure of the Qur’anic Verse. Qur’anic Arabic Foundation. 2005.

[29] Neuwrith, Angelika. “Rhetoric and the Qur’an”. Encyclopaedia of the Qur’an. General Editor: Jane Dammen McAuliffe, Georgetown University, Washington DC. Brill, 2008.

[30] R. A. Nicholson. 1930. Literary History of the Arabs. Cambridge University Press, p. 159

[31] Bruce Lawrence. Journal of Qur’anic Studies. Vol VII, Issue I 2005. Approximating Saj’ in English Renditions of the Qur’an: A Close Reading of Suran 93 (al-Duha) and the basmala p. 64

[32] See ‘Abd al-Jabbar. I’jaz al-Qur’an. Cairo. 1960, p. 224; Ali Ibn Isa al-Rummani. Thalath Rasa’il Ijaz al-Qur’an. Ed. M. Khalaf Allah & M. Sallam, Cairo. 1956, p. 97-98; Hamd Ibn Muhammad al-Khatibi. Al-Bayan fi I’jaz al-Qur’an. Ed. Dr ‘Abd al-Alim, Muslim University, Aligarh, India. 1953, p. 36; Abu Bakr Muhammad Ibn Tayyib Baqillani. Al-I’jaz al-Qur’an. Ed. A. Saqr, Dar al-Ma’arif, Egypt pp 86-89; A’isha ‘Abd Ar-Rahman Bint ash-Shati’. At-Tafsir al-Bayani li-Qur’an al-Karim, 3rd ed. Cairo, 1968.

[33] Mohammad Khalifa. The Authorship of the Qur'an in The Koran: Critical Concepts in Islamic Studies. Edited by Colin Turner, Vol. I, p.129

[34] Kristina Nelson. 1985 (2nd Print 2002). The Art of Reciting the Qur'an. The American University in Cairo Press, p. 10

“Although some of the lines of the Qur'an may be scanned according to the Classical Arabic metres*, these are not as characteristic of Qur'anic syllabic rhythmic patterns as are the abrupt or progressive shifts in rhythmic patterns and length of line, and the shifts between regular and irregular patterns.” * See al-Sa'id (1997: 324 – 25) and al-Suyuti (1910: I/96 – 105) for a list of some of these lines.

[35] A F L Beeston, T M Johnstone, R B Serjeant and G R Smith (Editors), Arabic Literature To The End Of The Ummayyad Period, 1983, Cambridge University Press, p. 34.

[36] Mitwalli al-Sharawi, The Miracles of the Qur'an. Dar ul Taqwa, p. 31

[37] Qur'an Chapter 15 Verses 45-52

[38] The Miracles of the Qur'an, p. 31

[39] Qur'an Chapter 12 Verses 31-35

[40] The Miracles of the Qur'an, p. 31

[41] Ibid, p. 32

[42] Arthur J Arberry. 1998. The Koran. Oxford University Press, p. x

[43] Devin J Stewart. Saj' in the Qur'an: Prosody and Structure, p.102

[44] Dr. Adel M. A. Abbas, Anne P. Fretwell, Science Miracles, No Sticks or Snakes (Beltsville, Maryland, USA: Amana Publications: 2000)

[45] Devin J Stewart. Saj' in the Qur'an: Prosody and Structure, p.102

[46] Ali Ibn Isa al-Rummani. Thalath Rasa'il Ijaz al-Qur'an. Ed. M. Khalaf Allah & M. Sallam, Cairo. 1956, p. 97-98

[47] Ibid

[48] Ibid p. 84

[49] Ibid p. 90

[50] Please see H, Abdul-Raof. 2003. Exploring the Qur'an. Al-Maktoum Institute Academic Press, p. 265-398; H. Abdul-Raof. 2000. Qur'an Translation: Discourse, Texture and Exegesis. Curzon Press, p 95-137; F Esack. 1993. Qur'anic Hermeneutics: Problems and Prospects. The Muslim World, Vol. 83, No. 2. p. 126 -128.

[51] Ibid.

[52] Hussein Abdul-Raof. Qur'anic Stylistics: A Linguistic Analysis. Lincolnm Europa. 2004, p. 9.

[53] Qur'an Chapter 2 Verse 187

[54] Qur'an Chapter 2 Verse 229

[55] Qur'an Chapter 2 Verse 187

[56] Hussein Abdul-Raof. Qur'anic Stylistics: A Linguistic Analysis, p 91-92

[57] S. M. Hajjaji-Jarrah. 2000. The Enchantment of Reading: Sound, Meaning, and Expression in Surat Al-Adiyat. Curzon Press, p. 229

[58] Ibid, p. 228

[59] See Hussein Abdul-Raof. Qur'anic Stylistics: A Linguistic Analysis. Lincolnm Europa. 2004; The Qur'an: An Encyclopaedia. Edited by Oliver Leaman. “Qur'anic Style”. Routledge; and Hamza Andreas Tzortzis, Three Lines that Changed the World: The Inimitability of the Surah al-Kawtar (available from <http://www.theinimitablequran.com/m>) for a detailed analysis.

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[61] Muhammed Abdel Haleem. 1999. Understanding the Qur'an: Themes & Styles. I. B.Tauris Publishers, p. 184-210 and Neal and Neal Robinson. 1996. Discovering The Qur'an: A Contemporary Approach To A Veiled Text. SCM Press Ltd., p. 245-252

[62] Sayyid Qutb. 1966. al-Taswir al-Fanni fi al-Qur'an. Cairo: Dar al-Ma'arif, Sayyid Qutb. 1966. Mashahid al-Qiyama fi 'l- Qur'an. Cairo: Dar al-Ma'arif., Michael Sells. 1991. Sound Spirit and Gender in Surat al-Qadr. Journal of the American Oriental Society 111, 2 p. 239-259, M. Sells. Sound and Meaning in Surat Al- Qariah in Arabica Vol 40, and M. Sells. 2000. A Literary Approach to the Hymnic Surahs of the Qur'an: Spirit, Gender and Aural Intertextuality. Curzon Press, p. 3-25.

[63] Hamza Andreas Tzortzis. The Unique Genre of the Qur'an. Can be accessed from <http://www.theinimitablequran.com/m>.

[64] For more information on the Rhetorical Features in the Qur'anic discourse see H, Abdul-Raof. 2003. Exploring the Qur'an. Al-Maktoum Institute Academic Press, p. 265-398; H. Abdul-Raof. 2000. Qur'an Translation: Discourse, Texture and Exegesis. Curzon Press, p 95-137; F Esack. 1993. Qur'anic Hermeneutics: Problems and Prospects. The Muslim World, Vol. 83, No. 2. p. 126 -128.

[65] Qur'an Chapter 3 verses 3-4

[66] The Linguistic Architecture of the Qur'an. Hussein Abdul-Raof. Journal of Qur'anic Studies. Vol. II, Issue II, 2000, p. 39

[67] 'Abd al-Qadir Ahmad 'Ata, 'Wujuh i'jaz al-Qur'an, in Mahmud ibn Hamza al-Karmani (ed.), Asrar al-tikrar fi'l-Qur'an (Cairo: Dar al-I'tisam, 1977), p. 243-63

[68] See also al-Suyuti, Abu 'l-Fadl Jalal al-Din, Mu'tarak al-aqran fi i'jaz al-Qur'an (Beirut: Dar al-Kutub al-'Ilmiyya, 1988), Vol. 1 p 128ff

[69] Muhammed Abdel Haleem. 1999. Understanding the Qur'an: Themes & Styles. I. B.Tauris Publishers, p. 184-210

[70] Ibid. Please see H, Abdul-Raof. 2003. Exploring the Qur'an. Al-Maktoum Institute Academic Press and H. Abdul-Raof. 2000. Qur'an Translation: Discourse, Texture and Exegesis. Curzon Press.

[71] Muhammed Abdel Haleem. 1999. Understanding the Qur'an: Themes & Styles, p. 184-210

[72] Ibid.

[73] Qur'an Chapter 4 verse 114

[74] Qur'an Chapter 10 verse 22

[75] Neal Robinson. 2004. Discovering the Qur'an: A Contemporary Approach to a Veiled Text. Georgetown University Press.

[76] Ibid.

[77] Muhammed Abdel Haleem. 1999. Understanding the Qur'an: Themes & Styles, p. 184-210

[78] Please see The Encyclopedia Of Islam, 1971, Volume 3, E J Brill, Leiden, p. 1019; A F L Beeston, T M Johnstone, R B Serjeant and G R Smith (Ed.), Arabic Literature To The End Of The Umayyad Period, 1983, Cambridge University Press, p.212 & 127-128; Gustave E Von Grunebaum, A Tenth-Century Document Of Arabic Literary Theory and Criticism, 1950, The University of Chicago Press, Chicago, p. xiv; Abdul Aleem, I'jaz ul Qur'an, 1933, Islamic Culture, Volume VII, Hyderabad Deccan, p. 221 & 232; Ignaz Goldziher, Ed. S M Stern, Muslim Studies (Muhammedanische Studien) II, 1971, George Allen & Unwin Ltd., London, pp. 363.

[79] H. A. R. Gibb. 1980. Islam: A Historical Survey. Oxford University Press, p. 28

[80] Saj' in English Renditions of the Qur'an: A Close Reading of Surah 93 (al-Duha) and the basmala p. 64

[81] Bruce Lawrence. The Qur'an: A Biography. Atlantic Books, p 8.

Chapter 18 : The Qur'an's Challenge: A Literary & Linguistic Miracle

“Read! In the Name of your Lord Who has created. He has created man from a leech-like clot. Read! And your Lord is the Most Generous. Who has taught (the writing) by the pen. He has taught man that which he knew not.” *Surah Al- 'Alaq (The Clot) 96: 1-5*

These were the first verses of the Qur'an to be revealed to Prophet Muhammad (upon whom be peace) over fourteen hundred years ago. Prophet Muhammad, who was known to have been in retreat and meditation in a cave outside Makkah, had received the first revelation of a book that would have a tremendous impact on the world. Not being able to read or write or known to have composed any piece of poetry and not having any special rhetorical gifts, Prophet Muhammad had just received the beginning of a book that would deal with matters of belief, law, politics, rituals, spirituality, and economics in an entirely new literary form.

This unique literary form is part of the miraculous nature of the Qur'an, that led to the dramatic intellectual revival of desert Arabs. Thirteen years after the first revelation, it became the primary reference for a new state in Madinah, providing the new civilisation's political, philosophical, and spiritual outlook. In this chapter, we will begin to examine why the Qur'an is impossible to imitate by reviewing how the language of the Qur'an compares to the normal literary forms of Arabic poetry and prose. Understanding the unique literary form of the Qur'an, provides an essential insight into its miraculous nature.

Arabic literary forms

Classical scholars such as al-Baqillani and al-Rummani view the Qur'an as having its own unique literary form.[1] This view is also supported by western scholarship which can be found in the writings of famous orientalist scholars such as Arthur J. Arberry, Professor Bruce Lawrence and D.J. Stewart.[2] Every expression of the Arabic language falls into the literary forms of prose and poetry. There are other 'sub' forms that fall into the above categories such as *kahin*; a sub-form of rhymed prose. However, all literary forms can be categorised as either prose or poetry. According to Muslim and Non-Muslim scholarship, however, the Qur'an cannot be described as any one of these known forms of Arabic speech.

1. What is Arabic poetry?

Poetry is a form of literary art in which language is used for its aesthetic and evocative qualities in addition to, or in lieu of, its apparent meaning. Poetry may be written independently, as discrete poems or may occur in conjunction with other arts; as in poetic drama, hymns, lyrics or prose poetry. Poetry often uses particular forms and conventions to suggest alternative meanings in the words, or to evoke emotional or sensual responses. Devices such as assonance (repetition of vowel sounds), alliteration (repetition of consonants), onomatopoeia (is a word that imitates or suggests the source of the sound that it describes) and rhythm are sometimes used to achieve musical or incantatory effects. The use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations. Similarly, metaphor, simile and metonymy create a resonance between otherwise disparate images.

In Arabic, poetry (*ash-shi'r ul-arabiya*) is a form of metrical speech[3] with a rhyme. The rhyme (*qafiyah*) in Arabic poetry is achieved by every line of the poem ending upon a specific letter. The metrical aspect of Arabic poetry is due to its rhythmical pattern (*arud*). Arabic poetry has sixteen rhythmical patterns called 'al-bihar', literally meaning 'The Seas' in Arabic. This term has been used to describe the rhythmical divisions as a result of the way the poem moves according to its rhythm, just like the waves in the sea.

The following is a list of the rhythmical patterns, which all Arabic poetry adheres to, or is loosely based upon; *at-tawil*; *al-bassit*; *al-wafir*; *al-kamil*; *ar-rajs*; *al-khafif*; *al-hazaj*; *al-muttakarib*; *al-munsarih*; *al-muktatab*; *al-mutadarak*; *al-madid*; *al-mujtath*; *al-ramel*; *al-khabab*; *as-saria*'.

Each one of the *al-bihar* has a unique rhythmical pattern. The *al-bihar* were first codified in the 8th century by al-Khalil ibn Ahmad and have changed little since. The *al-bihar* are based on the length of syllables. A literary analysis of any Arabic poem will conclude that it adheres to, or is based upon, these rhythmical patterns. This is supported by Louis Cheikho who collected pre-Islamic and post-Islamic poetry and concluded that all of the poems conformed and were based upon the *al-bihar*. [4] An example of Arabic poetry is the ancient Arabian poem called 'Abu-l-'Ata of Sind':

“Of thee did I dream, while spears between us were quivering and sooth of our blood full drop had drunken the tawny shafts I know not, by heaven I swear and true is the word I say this pang is it love sickness or a spell from thee if it be a spell, then grant me grace of my love-longing if the other the sickness be then none is the guilt of thine.”[5]

2. What is Arabic prose?

Prose is the ordinary form of written language and every-day speech. The word 'prose' is derived from the Latin *prosa*, which literally means 'straightforward'. Prose is therefore, adopted for the discussion of facts, topical reading, as it is often articulated in free form writing style. Thus, it may be used for books, newspapers, magazines, encyclopedias and so on. Prose lacks the formal structure of meter (the basic rhythmic structure of a verse) which is typical of poetry; instead it is composed of full sentences, usually divided into paragraphs and then smaller segments known as meta-paragraphs. Some works of prose can contain traces of metrical structure, so a blend of the two forms of literature is known as a 'prose poem'.

In Arabic, prose can be described as non-metrical speech; which means that it does not have a consistent rhythmical pattern like poetry. Arabic prose can be divided into two categories; *saj'* which is rhymed prose and *mursal* which is straight prose or 'normal speech'.

Saj'

In his book, *Uloom al-Qur'an* (An Introduction to the Sciences of the Qur'an), Von Denffer, provides the following description of *saj'*:

“A literary form with some emphasis on rhythm and rhyme, but distinct from poetry. *Saj'* is not really as sophisticated as poetry, but has been employed by Arab poets, and is the best known of the pre-Islamic Arab prosodies. It is distinct from poetry in its lack of meter, i.e. it does not have a consistent rhythmical pattern and it shares with poetry the element of rhyme, though in many cases somewhat irregularly employed.”[6]

Although *saj'* differs from poetry in that it lacks a consistent rhythmical pattern, there is some form of pattern based upon the accent in each division of *saj'*. Accent based rhythmical patterns are based upon stresses rather than the number of syllables. Additionally *saj'* is distinct from poetry and other forms of Arabic speech due to its concentrated use of rhetorical features.[7] Rhetorical features are literary and linguistic devices intended to please or persuade, that differ from normal speech. Examples of rhetorical features include sound, rhythm, ellipsis and grammatical shift (*iltifaat*).[8]

In summary the definition of *saj'* is that it has a,

- i) Accent based (or stress-timed) rhythmical pattern
- ii) End rhyme
- iii) Concentrated use of rhetorical features

Mursal

Mursal can be defined as a literary form that goes on, but is continued straight throughout without any divisions, either of rhyme or of anything else. *Mursal* is

meant as a way of expression that closely resembles everyday spoken language. Examples can be seen in speeches and prayers intended to encourage or motivate the masses.

In summary the definition of mursal is that it has,

- i) No rhythmical pattern
- ii) No rhyme
- iii) A resemblance to straight forward speech

What is a miracle?

The word miracle is derived from the Latin word ‘miraculum’ meaning ‘something wonderful’. A miracle is commonly defined as a violation of natural law (lex naturalis); however this is an incoherent definition. This incoherence is due to our understanding of natural laws. As Bilynskyj observes “so long as natural laws are conceived of as universal inductive generalisations, the notion of violation of a natural law is incoherent.”[9]

Natural laws are inductive generalisations of patterns we observe in the universe. For clarification; induction, also known as inductive reasoning or inductive logic, is a type of reasoning which involves moving from a set of specific facts to a general conclusion. It can also be seen as a form of theory-building, in which specific facts are used to create a theory that explains relationships between the facts and allows prediction of future knowledge. Induction is employed, for example, in using specific propositions such as: all ice I have ever touched was cold. Hence all ice is cold. Problems may occur where hasty inductive generalisations proceed from a premise about a sample to a conclusion about the population. To give a very simple example; a quarter of the pupils in a class are left handed. Therefore, a quarter of the town’s population must also be left handed.

Furthermore, if the definition of a miracle is a violation of this natural law, in other words a violation of the patterns we observe in the universe, then an obvious dilemma occurs. The dilemma is that why can’t we take this perceived violation of the pattern as part of the pattern itself? Hence, a more coherent description of a miracle is not a ‘violation’ but an ‘impossibility’. William Lane Craig rejects the definition of a miracle as a “violation of a natural law” and replaces it with the coherent definition of “events which lie outside the productive capacity of nature”.[10] In summary, this means that miracles are acts of impossibilities concerning causal or logical connections.

Why is the Qur’an a Miracle?

What makes the Qur’an a miracle, is that it is impossible for a human being to compose something like it, as it lies outside the productive capacity of the nature of the Arabic language. The productive capacity of nature, concerning the Arabic language, is that any grammatically sound expression of the Arabic language will always fall with-in the known Arabic literary forms of prose and poetry. All of the possible combinations of Arabic words, letters and grammatical rules have been exhausted and yet its literary form has not been matched linguistically. The Arabs, who were known to have been Arabic linguists par excellence, failed to successfully challenge the Qur’an. Forster Fitzgerald Arbuthnot, who was a notable British Orientalist and translator, states:

“...and that though several attempts have been made to produce a work equal to it as far as elegant writing is concerned, none has as yet succeeded.”[11]

The implication of this is that there is no link between the Qur’an and the Arabic language; however this seems impossible because the Qur’an is made up of the Arabic language. On the other hand, every combination of Arabic words and letters have been used to try and imitate the Qur’an. Therefore, this leaves only one conclusion; a Divine explanation is the only coherent explanation for this impossible Arabic literary form – the Qur’an. Hence, it logically follows that if the Qur’an is a literary event that lies outside the productive capacity of the Arabic language, i.e. an impossibility, then by definition, it is a miracle.

The challenge in the Qur’an

In the following verses Allah has challenged the whole of mankind to try and produce a single chapter like the Qur’an. This challenge, which has remained unmet, captivated the minds of the Arabs at the time of revelation. They rationally assessed that if an Arab cannot challenge the Qur’an and nor could a non-Arab, then the only source of the Qur’an is the Creator. The Qur’an states:

“If you are in doubt of what We have revealed to Our Messenger, then produce one chapter like it, call upon all your helpers, besides Allah, if you are truthful.” *Surah al-Baqarah (The Heifer) 2: 23.*

“Or do they say: “He (Prophet Muhammad,) has forged it (this Qur’an)?” Nay! They believe not! Let them then produce a recitation like it (the Qur’an) if they are truthful.” *Surah at-Toor (The Mount) 52: 33-34.*

According to Qur’anic commentators such as Ibn Kathir, Suyuti and Ibn Abbas, these verses issue a challenge to produce a chapter that imitates the unique literary form of the Qur’an.[12] The tools needed to meet this challenge are the finite grammatical rules and the twenty eight letters that make-up the Arabic alphabet; these are independent and objective measures available to all. The fact that it has not been matched since it was revealed does not surprise scholars familiar with the Arabic language and that of the Qur’an.

The Qur’an was revealed over 1430 years ago and the challenge to produce something like the Qur’an has remained to this day. Throughout the centuries, thinkers, poets, theologians and literary critics have attempted to challenge the Qur’an. Some of these challengers in the past have included: Musaylamah; Ibn Al-Mukaffa; Yahya ibn Al-Hakam al-Ghazal; Sayyid ‘Ali Muhammad; Bassar ibn Burd.

Without going into an extensive analysis of why Muslim and non-Muslim scholars have agreed that those who have attempted to challenge the Qur’an have failed, the following summary should suffice. Even though the challengers have had the same set of ‘tools’, which are the twenty eight Arabic letters, finite

grammatical rules and the blue print of the challenge – which is the Qur’an itself; they have failed to:

1. Replicate the Qur’an’s literary form
2. Match the unique linguistic nature of the Qur’an
3. Select and arrange words like that of the Qur’an
4. Select and arrange similar grammatical particles
5. Match the Qur’an’s superior eloquence and sound
6. Equal the frequency of rhetorical devices
7. Match the level of content and informativeness
8. Equal the Qur’an’s conciseness and flexibility

The following few lines shows a translation of Musaylamah’s attempt to challenge the Qur’an by trying to write something similar to Surah al-Feel (The Elephant, 105). Another important point to consider here is that the miracle of the Qur’an is the Arabic language itself. So when the Qur’an is translated into another language, although the general meaning becomes apparent, the actual miracle is lost.

The elephant.

What is the elephant?

And who shall tell you what the elephant is?

He has a ropy tail and a long trunk.

This is a [mere] trifle of our Lord’s creations.

It can be clearly seen, with reference to the Arabic original, that the style of Musaylamah’s speech is in the kahin style of rhymed prose. It lacks informativeness and the words and phrases that have been used can be replaced with other words that will express greater meaning as well as producing a more eloquent discourse. In stark contrast, the words of the Qur’an are such that they cannot be replaced by something else.

Hence, from a literary and stylistic point of view, this attempt failed to replicate the Qur’an. The totality of every chapter is a special characteristic of the Qur’an, each having its own unique form and its unique use of literary devices. The Qur’an’s inimitable eloquence is based upon:

- i. Eloquent use of language to please and persuade;
- ii. Its perfect choice of words expressions with the best of verbal forms;
- iii. Accuracy of meaning;
- iv. Apt selection of pronouns and rhetorical devices;
- v. Interrelation between style, structure and meaning.

The list above is not exhaustive and represents just some of the reasons why it has not been possible to emulate the Qur’an to this day.

The Qur’an is impossible to match linguistically

The inability to produce anything like the Qur’an, due to its unique literary form, is the essence of the Qur’anic miracle. The argument posed by Muslim theologians and philosophers is that if, with the finite set of Arabic linguistic tools at humanity’s disposal, there is no effective challenge, then providing a naturalistic explanation for the Qur’an’s uniqueness is incoherent and doesn’t explain its inimitability. This is because a human author is only able to produce the known literary forms in the Arabic language. The development of an entirely new literary form is beyond the scope of the natural capacity of any human author, hence a Divine entity, Allah, is the only sufficient comprehensive explanation. The evidence for this is that for over a millennia, the speech and writings of the Arabs have always fallen within the known forms and expressions of the Arabic language. However, the Qur’an breaks this natural pattern due to its uniqueness. Taha Husayn, a prominent Egyptian litterateur, in a public lecture summarised how the Qur’an achieves its own unique form:

“But you know that the Qur’an is not prose and that it is not verse either. It is rather Qur’an, and it cannot be called by any other name but this. It is not verse, and that is clear; for it does not bind itself to the bonds of verse. And it is not prose, for it is bound by bonds peculiar to itself, not found elsewhere; some of the binds are related to the endings of its verses, and some to that musical sound which is all its own.

It is therefore neither verse nor prose, but it is “a Book whose verses have been perfected and expounded, from One Who is Wise, All-Aware.” We cannot therefore say it is prose, and its text itself is not verse. It has been one of a kind, and nothing like it has ever preceded or followed it.” [13]

Hence, the Qur’an is truly a unique expression of the Arabic language. Nothing has come before or after it that can match its literary form and style. This next section will discuss how the Qur’an compares to Arabic poetry and prose.

Is the Qur’an poetry?

The Qur’an cannot be simply described as poetry because the totality of each surah does not conform to any of the al-bihar and in many places does not exhibit the same regular rythmic patterns of the al-bihar. Surah al-Kawthar (A River in Paradise, 108) is a good example to show how the Qur’an is not Arabic poetry:

Inna a'tayna kal kawthar

Verily, We have granted you al-Kawthar.

Fasalli li rabbika wanhar

Therefore turn in prayer to your Lord and sacrifice.

Inna shani-aka huwal abtar

For he who hates you, he will be cut off.

The syllables of these verses do not correspond to any pattern similar to the al-bihar of Arabic poetry. In fact, there is no syllabic rhythmical pattern in this surah. Mohammad Khalifa in The Authorship of the Qur'an concludes,

“Readers familiar with Arabic poetry realize that it has long been distinguished by its wazn, bahr, arud and qafiyah (i.e. exact measures of syllabic sounds and rhymes), which have to be strictly adhered to even at the expense of grammar and a shade of meaning at times. All of this is categorically different from Qur'anic literary style.” [14]

As discussed previously Arabic prose can be defined either as rhymed (saj') or normal speech (mursal). If we compare mursal with the Qur'an, we find that the construction of the Qur'an is not just straightforward speech. This is due to the use of rhyme, rhythm, depth of meaning and unique stylistic features abundant throughout the Qur'an. Mursal is just normal speech that does not employ any of the above features. A superficial analysis on Surah al-Kawthar will conclude that it cannot be described as normal speech.

Inna a'tayna kal kaw**thar**

Fasalli li rabbika wan**har**

Inna shani-aka huwal ab**tar**

These verses employ an end rhyme as can be seen by the letters in bold. The repetition of the ending 'ka' (you) is responsible for creating the chapter's rhythm. By highlighting just this surah's rhyme and rhythm, clearly shows that the Qur'an is not straightforward speech.

Is the Qur'an rhymed prose (saj')?

The Qur'an has its own unique form so it cannot be described as the normal rhymed prose that is evident in other works of Arabic literature. There are three major opinions based upon modern and classical scholarship on how the Qur'an achieves its own unique literary form of rhymed prose or saj':

1. Unique fusion of metrical and non-metrical speech

The Qur'an achieves this unique literary form by fusing together metrical and non-metrical speech. This fusion of metrical and non-metrical composition is present throughout the whole of the Qur'an and cannot be found in any Arabic text, past or present.[15] This is summarised by the famous Arabic literary scholar Arthur J. Arberry, “For the Koran is neither prose nor poetry, but a unique fusion of both.”[16]

2. The Qur'an transcends saj'

The Qur'an shares similar features with saj', specifically in the early Makkan surahs, but it completely transcends many aspects of what defines saj'. What makes the Qur'an unique in this context is:

a. Greater tendency to mono-rhyme

The Qur'an differs from saj' due to its use of mono-rhyme, meaning that its rhyming scheme conforms to a few rhymes rather than a selection of many rhymes. According to one analysis, just over half of the Qur'an ends with the same letter.[17] This particular use of rhyme, in a text the size of the Qur'an, has not been replicated in any Arabic text. Devin J. Stewart states:

“Qur'anic saj' has a much greater tendency to mono-rhyme than does later saj'. A small number of rhymes...are predominant in the Qur'an whereas rhyme in later saj' shows greater variation.”[18]

b. Does not conform to a particular style

The general description of saj' is that it has an end rhyme. However, the Qur'an does not conform to a constant or consistent rhyme, which reflects the work of ar-Rummani[19] who states that the Qur'an's use of language is semantically orientated and does not conform to a particular style. Semantically orientated means the use of language is driven by meaning, in other words the message that is being portrayed, in contrast to the language of the poets when they used words and phrases primarily for sound and rhythm rather than any coherent meaning.

This is also reflected by Devin J. Stewart's analysis, he states, “The Qur'an allows inexact rhymes which are not found in later saj'”[20]

c. Greater range of saj' phrases

The divisions of saj' or single phrases of saj' are called saj'aat.[21] The Qur'an differs from normal saj' as it has a greater range of short and long saj'aat. Devin J. Stewart states, “Both in the Qur'an and in later saj' we see that shorter saj' is much more common, but the range in the Qur'an is greater.”[22]

d. Higher frequency of rhetorical features

The Qur'an is a 'sea of rhetoric'. The Qur'an exhibits an unparalleled frequency of rhetorical features, surpassing any other Arabic text, classical or

modern.[23] The use of rhetoric in the Qur'an stands out from any other type of discourse.[24] The following examples show that the Qur'an employs a wider range and frequency of rhetorical features than any other rhymed prose; past or present [please refer to the original Arabic to understand the examples given below].

i. Alliteration.

This is a literary or rhetorical stylistic device that consists of repeating the same consonant sound within several words in close succession. For example repetition of kum in the following verse:

“He will direct you to do righteous good deeds and will forgive you your sins. And whosoever obeys Allah and His Messenger, he has indeed achieved a great achievement.” *Surah al-Ahzaab (The Confederates) 33: 71.*

Another example of alliteration occurs in Surah al-Mursalaat when the letter meem is repeated in quick succession:

“Did We not create you from a despised water? *Surah al-Mursalaat (Those sent forth) 77: 20.*

ii. Analogy

This can be a spoken or textual comparison between two words (or sets of words) to highlight some form of semantic similarity between them. For example:

“And cushions set in rows. And rich carpets spread out.” *Surah al-Ghaashiyah (The Overwhelming) 88: 15-16.*

“Therefore, treat not the orphan with oppression. And repulse not the beggar.” *Surah ad-Duhaa (The Forenoon) 93: 9-10.*

iii. Antiphrasis

This is a figure of speech that is used to mean the opposite of its usual sense, especially ironically. For example:

“Then pour over his head the torment of boiling water. Taste you (this)! Verily, you were (pretending to be) the mighty, the generous!” *Surah ad-Dukhaan (The Smoke) 44: 48-49.*

iv. Antithesis

This is a counter-proposition and denotes a direct contrast to the original proposition. For example:

“Those who disbelieve, theirs will be a severe torment; and those who believe and do righteous good deeds, theirs will be forgiveness and a great reward.” *Surah Faatir (The Originator of Creation) 35: 7.*

v. Asyndeton

This term is used for a stylistic scheme in which conjunctions are deliberately omitted from a series of related clauses. For example in the following verses the subject matter switches within the same verse without any linkage:

“Allah is He Who raised the heavens without any pillars that you can see. Then, He rose above the Throne. He has subjected the sun and the moon, each running (its course) for a term appointed. He manages and regulates all affairs; He explains the Ayat (proofs, evidences, verses, lessons, signs, revelations, etc.) in detail, that you may believe with certainty in the Meeting with your Lord.” *Surah ar-Ra'd (The Thunder) 13: 2.*

vi. Assonance

A refrain of vowel sounds to create internal rhyming within phrases or sentences, For example the words eeyaa bahum and hesaa bahum in the following two verses:

“Verily, to Us will be their return; Then verily, for Us will be their reckoning.” *Surah al-Ghaashiyah (The Overwhelming) 88: 25-26.*

vii. Cadence

Cadence is the rhythmic rise or fall of the voice when a text is read aloud. This powerful feature is one of the most beautiful attractions of the Qur'an and is present throughout. It is a major phonetic and cohesive element which makes the Qur'an impossible to imitate. No other text has done this before, especially in such frequency and in combination with assonance and the many other phonetic devices such as assimilation, nasalisation, etc.

viii. Chiasmus

In rhetoric, chiasmus is the figure of speech in which two or more clauses are related to each other through a reversal of structures in order to make a larger point, for example:

“You make the night to enter into the day, and You make the day to enter into the night, You bring the living out of the dead and, You bring the dead out of the living. And You give wealth and sustenance to whom You will, without limit.” *Surah aal-Imraan (The Family of Imraan) 3: 27.*

ix. Epizeuxis

In linguistics, an epizeuxis is the repetition of words in immediate succession, for vehemence or emphasis. For example in Surah ash-Sharh we read:

“Verily, along with every hardship is relief, verily, along with every hardship is relief.” *Surah ash-Sharh (The Opening Forth) 94: 5-6.*

x. Equivoque

This is the use of a term with more than one meaning or sense. For example use of the word ‘mountains’ in the following verse:

“See you not that Allah drives the clouds gently, then joins them together, then makes them into a heap of layers, and you see the rain comes forth from between them; and He sends down from the sky hail (like) mountains, and strikes therewith whom He wills, and averts it from whom He wills. The vivid flash of its (clouds) lightning nearly blinds the sight.” *Surah an-Noor (The Light) 24: 43.*

xi. Homonymy

This is a group of words, that share the same spelling and the same pronunciation but can have a different meaning. For example, in the following verse the word makara can have both good and bad meaning. In the context of the verse we see the evil plotting and planning of those who wished to kill Prophet Jesus (peace be upon him) as opposed to Allah’s plan to protect Prophet Jesus (peace be upon him).

“And they (disbelievers) plotted (to kill Jesus), and Allah planned too. And Allah is the Best of those who plan.” *Surah aal-Imraan (The Family of Imraan) 3: 54.*

xii. Hyperbole

A term for when statements that are deliberately exaggerated to underline a point. For example:

“Verily, those who deny Our verses and treat them with arrogance, for them the gates of heaven will not be opened, and they will not enter Paradise until the camel goes through the eye of the needle (which is impossible). Thus do We recompense the Mujrimun (criminals, polytheists, sinners).” *Surah al-A’raaf (The Heights) 7: 40.*

“When they came upon you from above you and from below you, and when the eyes grew wild and the hearts reached to the throats, and you were harbouring doubts about Allah.” *Surah al-Ahzaab (The Confederates) 33: 10.*

xiii. Isocolon

A figure of speech in which parallelism is reinforced. For example:

“Let the rich man spend according to his means; and the man whose resources are restricted, let him spend according to what Allah has given him. Allah puts no burden on any person beyond what He has given him. Allah will grant after hardship, ease. And many a town (population) revolted against the Command of its Lord and His Messengers; and We called it to a severe account, and We shall punish it with a horrible torment (in Hell in the Hereafter). So it tasted the evil result of its affair (disbelief), and the consequence of its affair (disbelief) was loss (destruction in this life and an eternal punishment in the Hereafter). Allah has prepared for them a severe torment. So fear Allah and keep your duty to Him, O men of understanding, who have believed! Allah has indeed sent down to you a Reminder (this Qur’an).” *Surah at-Talaaq (The Divorce) 65: 7-10.*

xiv. Metaphor

A metaphor is a term that concisely compares two things, saying that one is like the other. For example:

“And We shall turn to whatever deeds they (disbelievers, polytheists, sinners) did, and We shall make such deeds as scattered floating particles of dust.” *Surah al-Furqaan (The Criterion) 25: 23.*

“And your Lord has decreed that you worship none but Him. And that you be dutiful to your parents. If one of them or both of them attain old age in your life, say not to them a word of disrespect, nor shout at them but address them in terms of honour. And lower to them the wing of submission and humility through mercy, and say: “My Lord! Bestow on them Your Mercy as they did bring me up when I was young.” *Surah al-Israa (The Journey by Night) 17: 23-24.*

xv. Metonymy

This device is used in rhetoric in which a thing or concept is not called by its own name, but by the name of something intimately associated with that thing or concept. So for example in the following verse when describing the story of Prophet Noah (peace be upon him), the Arabic word for ark or ship is not in the verse but is implied by Allah’s mention of planks and nails:

“And We carried him on a (ship) made of planks and nails” *Surah al-Qamar (The Moon) 54: 13.*

xvi. Palindrome

This is a word or phrase that can be read both forwards and backwards, for example ‘race car’ or ‘radar’. The Prophet Muhammad was unlettered, so for him to construct palindromes in the Qur’an such as these would have been a very lengthy task of trial and error, especially when we consider that the Qur’an was revealed as an oral transmission and Prophet Muhammad would merely recite the revelation as soon as he had received it without editing or revising. Allah says in verse 3 of Surah al-Muddaththir (The One Enveloped, 74):

Translated into English this verse means;

“And magnify your Lord (Allah)!”

The example above of an Arabic palindrome is all the more remarkable because it maintains the Qur’an’s consistent unique style, and retains a coherent meaning which is often lost in normal Arabic poetry. When we take a closer look, we see the verse is composed of a palindrome. The word rabbaka (Lord) written backwards forms kabbara meaning ‘magnify’.

xvii. Parenthesis

This is an explanatory or qualifying word, clause or sentence inserted into a passage with which it doesn’t necessarily have any grammatical connection. For example:

“But those who believed, and worked righteousness – We tax not any person beyond his scope – such are the dwellers of Paradise. They will abide therein forever.” *Surah al-A’raaf (The Heights) 7: 42.*

xviii. Polypoton

This stylistic scheme occurs when words are derived from the same root and repeated (e.g. ‘strong’ and ‘strength’). In the Qur’an for example Allah says

sabab-nal maa a’ sabbaa and shaqaqq-nal arda shaqqa:

“We pour forth water in abundance. And We split the earth in clefts.” *Surah ‘Abasa (He Frowned) 80: 25-26.*

xix. Rhetorical questions

This type of question is a figure of speech in the form of a question posed for its persuasive effect without the expectation of a reply (for example, Why me?). Rhetorical questions encourage the listener to think about what the (often obvious) answer to the question must be. When a speaker states, “How much longer must our people endure this injustice?”, no formal answer is expected. Rather, it is a device used by the speaker to assert or deny something. In the Qur’an, Allah uses rhetorical questions in many places, for example:

“Is there any reward for good other than good?” *Surah ar-Rahmaan (The Most Gracious) 55: 60.*

“Then he turned to their alihah (gods) and said: “Will you not eat (of the offering before you)?” *Surah as-Saaffaat (Those Ranged in Ranks) 37: 91.*

xx. Synecdoche

This is closely related to metonymy and is a figure of speech that denotes a part of something but is used to refer to the whole thing. For example ‘a pair of hands’ referring to a worker. In the following Qur’anic verse there are many different aspects to consider. Firstly, a synecdoche when the word raqaba meaning ‘neck’ is used to refer to the whole ie. a slave. Then the charitable act itself being likened to a steep path, in other words a difficult course of action.

The psycholinguistics behind the verse alone opens up for consideration various aspects of human psychology, behaviour and comprehension in relation to language. Lastly, the use of the word raqaba achieves the effect of maintaining the rhyme created by the previous key word, ‘aqaba (the steep path).

“And what will make you know the path that is steep? (It is) freeing a neck.” *Surah al-Balad (The City) 90: 12-13.*

3. Qur’an bound stylistic variations

Stylistic variation is the use of different features of language in a myriad of ways. Continuing with the comparison between the unique literary form of the Qur’an and Arabic rhymed prose or saj’, we find that the Qur’an uses literary and linguistic devices in such a way that has not been used before with unparalleled communicative effect.

The use of stylistic variation or stylistic differences, includes, but is not limited to:

- 1. Semantically driven assonance and rhyme
- 2. Grammatical shifts (iltifaat, in Arabic)
- 3. Interrelation between sound, structure and meaning
- 4. Choice of words
- 5. Unique linguistic genre
- 6. Word order

To illustrate these points further take the following two Qur’anic verses which are structurally identical but stylistically distinct:

“These are the limits set by God, so do not approach them”[25]

“These are the limits set by God, so do not transgress them”[26]

The first verb ‘approach’ occurs in the context of following a very serious prohibition in the same verse:

“...but do not associate with your wives while you are in spiritual retreat in the mosques.”[27]

The second verb ‘transgress’ of the second verse entails flexibility signified by the conjunctions in the previous phrases ‘either’ and ‘or’:

“A divorce is only permissible twice: after that, the parties should either hold together on equitable terms, or separate with kindness.”[28]

In the context of stylistic variation the above example can provide empirical evidence for the view that the Qur’an uses words and phrases specifically to provide an accurate and intended meaning.

How are stylistic variations unique to the Qur’an?

The Qur’an achieves its unique literary form by transcending the use of language that is common to saj’. S. M. Hajjaji-Jarrah in her article “The Enchantment of Reading: Sound, Meaning, and Expression in Surat Al-Adiyat”, which discusses how the Qur’an achieves its uniqueness due to stylistic differences, states: “...Qur’anic ‘Arabiyya brings forth a dazzling assembly of word meaning and sound defying the conventions of both the Arabian saj’ and the literary rules of classical Arabic literature”.[29]

The following examples provide linguistic and literary evidence for the Qur’an’s stylistic distinction.

Example 1: Word order, sound and meaning

The following is an example of how the Qur’an combines words, sounds, meaning and order to achieve its communicative goal, the result of which is sublime rhetoric[30], unsurpassed eloquence and a unique literary form. Let us examine the text from verses 3 and 4 of Surah aal-Imraan (The Family of Imraan, 3):

“...And He sent down the Torah and the Gospel, Aforetime, as a guidance to mankind. And He sent down the Criterion...”

Working with the English transliteration the verse reads;

“wa-anzala at-tawrata waal-injeela min qablu hudan lilnnasi wa-anzala al-furqana”

An alternative order of the words is possible:

“wa-anzala at-tawrata waal-injeela waal-furqana min qablu hudan lilnnas”

However, when compared to the original this alternative arrangement has some flaws. Firstly, the alternative arrangement lacks rhythm, compared to the original Qur’anic structure, and it is phonetically inferior. Secondly, this arrangement has led to a disturbance in the meaning. This is due to the fact that the second use of the key word anzala (revealed) has been taken out and the final word al-furqana (the Criterion), whose position has a crucial semantic value, has been placed in the middle of the sentence.

In the original Qur’anic sentence, the repetition of the word anzala and the placement of al-furqana are essential devices employed to enhance the communicative, psycholinguistic and rhetorical effect. The repetition of the word anzala is to confirm the revelation of the Criterion and that it is indeed a Divine scripture while the placement of the word al-furqana at the end of the sentence is to confirm that the Criterion is the last and final scripture.[31] Abd al-Qadir Ahmad ‘Ata refers to examples like these as ‘the chemical composition of the Qur’an which indicate the delicate and balanced stylistic variation in the Qur’an.[32]

Example 2: Grammatical Shift (iltifaat)

Professor Abdel Haleem in his article ‘Grammatical Shift for Rhetorical Purposes: Iltifaat and related features in the Qur’an[33], highlighted another inimitable feature of the Qur’an, the extensive use of grammatical shifts. This feature is an effective rhetorical device that enhances the texts literary expression and achieves the communicative goal;[34] it is an accepted, well researched part of Arabic rhetoric. One can find references in the books of balagha (Arabic Rhetoric) by al-Athir, Suyuti and Zarkashi.[35]

These grammatical shifts include changes in person, change in number, change in addressee, change in tense, change in case marker, using a noun in place of a pronoun and many other changes.[36] An example of this complex rhetorical feature is exhibited in the following verse. It changes to talking about Allah, in the third person, to Allah Himself speaking in the first person plural of majesty:

“There is no good in most of their secret talk, only in commanding charity, or good, or reconciliation between people. To anyone who does these things, seeking to please God, We shall give a rich reward.” Surah an-Nisaa (The Women, 4): 114.

Surah al-Kawthar provides another good example of the use of grammatical shift.

“Verily, We have granted you al-Kawthar. Therefore turn in prayer to your Lord and sacrifice. For he who hates you, he will be cut off.” Surah al-Kawthar (A River in Paradise) 108: 1-3.

In this surah, there is a change from the first person plural ‘We’ in the first line to the second person ‘...your Lord’. This change is not an abrupt shift; it is calculated and highlights the intimate relationship between Allah and Prophet Muhammad . The use of ‘We’ as described above is used to emphasize the Majesty, Power and the Ability of Allah, whereas ‘Your Lord’ is used to indicate and emphasise intimacy, closeness and love; this is an apt use as the preceding concepts are about prayer, sacrifice and worship ‘So to your Lord pray and sacrifice’. Furthermore, the purpose of this chapter is also to console Prophet Muhammad; using intimate language enhances the psycholinguistic effect. A final shift occurs from the second person to the third person singular.

These shifts contribute to the dynamic style of the Qur’an and are obvious stylistic features and accepted rhetorical practice. The Qur’an uses this feature in such a way that conforms to the theme of the text (semantically driven) while enhancing the impact of the message it conveys. It is not surprising that Neal Robinson in his book ‘Discovering the Qur’an: A Contemporary Approach to a Veiled Text’ concludes that the grammatical shifts used in the Qur’an, “...are a very effective rhetorical device.”[37]

The Qur’an is the only form of Arabic prose to have used this rhetorical device in an extensive and complex manner. Professor Abdel Haleem states, “...it employs this feature far more extensively and in more variations than does Arabic poetry. It is, therefore, natural to find...no one seems to quote references in prose other than from the Qur’an.”[38]

Hence, the Qur’an is stylistically distinct from any known form of Arabic speech. It uses linguistic and literary devices in such a way that have not been used before.

Example 3: Qur’anic precision

A further example of Qur’anic precision is found in a verse that mentions two of the attributes of Allah; al-Ghafoor (The Forgiving) and ar-Raheem (The Merciful). In the Qur’an we find that these two names of Allah are mentioned together more than seventy times, with the word al-Ghafoor always preceding ar-Raheem. However, in Surah Saba verse 2 (see below), we find that ar-Raheem is mentioned before al-Ghafoor. So the question arises as to why this might be.

“In the Name of Allah, the Most Gracious, the Most Merciful. All praise and thanks are to Allah, to Whom belongs all that is in the heavens and all that is in the earth. His is all praise and thanks in the Hereafter, and He is the All-Wise, the Well-Acquainted (with all things). He knows that which goes into the earth

and that which comes forth from it, and that which descends from the heaven and that which ascends to it. And He is the Most Merciful, the Oft-Forgiving.”
Surah Saba (Sheba) 34: 1-2.

If we examine the content and structure of the whole verse in detail we see that the two attributes of Allah ‘Mercy and Forgiveness’ alternate as shown in the representation below. Allah begins verse two with the word “He knows” which has a direct connection with why ar-Raheem is mentioned first in this case.

If we carefully analyse this verse Allah says that “He knows that which goes into the earth...” If we consider the types of things that go into the earth such as seeds that are buried in the ground, worms, insects, drops of rain and the fact that human beings will also go into the earth when they die. Once in the ground we will need to rely on the Mercy of Allah. Then Allah says, “and that which comes forth from it”. Vegetation, springs and rivers gushing forth are examples of all the types of things that come out of the earth. Similarly human beings will too come out from the earth when they are resurrected from their graves. At that time we will need to rely on Allah’s attribute of al-Ghafoor (forgiveness).

The verse continues and Allah says “and that which descends from the heaven”. Consider for a moment what comes from the skies such as drops of rain, Divine commandments in the form of revelations, Allah’s graces, favours and provisions. We see that all of these things are a mercy from Allah. Rain is a mercy, revelation is a mercy and provisions are a mercy. The verse then ends with “and that which ascends to it. And He is the Most Merciful, the Oft-Forgiving”. Our deeds, supplications, and souls depart this word and all ascend to heaven and what is required in these instances from Allah is his forgiveness. Thus, each part of the verse connects with these two names and the verse has to end on ar-raheemul ghafoor in contrast to all other occurrences, in order to maintain the correct sequence.

This verse provides another excellent example of the precision and balance present throughout the Qur’an, coupled with a level of awareness of what is being said and the implications behind the words that would have been impossible for Prophet Muhammad to produce by himself and remain consistent over a period of twenty three years.

Example 4: Maintenance of rhythm

An example of textual precision and maintenance of rhythm in the Qur’an is found within the story of Prophet Moses (Musa, peace be upon him). Prophet Moses is mentioned together with his brother Prophet Aaron (Harun, peace be upon him) in numerous places in the Qur’an. So for example in Surah A’raaf (The Heights), verses 121 and 122 we read:

“They said: “We believe in the Lord of the Alamîn (mankind, jinn and all that exists). The Lord of Moses and Aaron.”

Note how all of the verses leading up to the mention of the Prophets Moses and Aaron end with the letter noon. Usually when we read the story about their meeting with the Pharaoh and his magicians as in the above verse, Prophet Moses is always mentioned before Prophet Aaron. However, there is one exception. In Surah TaaHaa (20) verse 70 Allah says:

“So, the magicians fell down prostrate. They said: “We believe in the Lord of Aaron and Moses.”

The order of the names is different in this verse so that the rhythm of the recitation is maintained. The previous Qur’anic text shows that the verses preceding verse 70 all end on the letter alif. Hence, ending verse 70 with the name Musa, helps to maintain this style and rhythm.

Example 5: Singular and plural words

One of the many fascinating aspects of the Qur’an is that it never ceases to astound those who study it. As each layer of knowledge is unravelled further levels of understanding and comprehension are revealed. The fact that Allah the Creator has a very fine and subtle knowledge of human nature in terms of how we think and feel is highlighted throughout the Qur’an. For example, whenever Allah uses the word sama’ (listen) in the Qur’an it is usually in its singular rather than the plural form as in Surah al-Baqarah (The Heifer, 2) verse 7 we read;

“Allah has set a seal on their hearts and on their hearing, (i.e. they are closed from accepting Allah’s Guidance), and on their eyes there is a covering. Theirs will be a great torment.”

The highlighted text above shows that although the words qoloobihim (hearts) and absaarihim (eyes) are in their plural forms the word sami’him (hearing) is singular. This is due to the fact that if we listen to speech, our hearts and minds all react on an individual basis, whereby we will translate and understand the speech according to our own personal understanding and comprehension of what was said. This type of subtlety is lost when the Qur’an is translated into another language, so the true linguistic miracle and magnificence of the Qur’an can only be fully appreciated from the original Arabic.

Another example of the use of singular and plural words occurs in Surah ash-Shu’araa (The Poets, 26). The following verses reveal how the people of the Prophets Noah and Lot (peace be upon them) and the people of Ad, Thamud and al-Aikah all denied the Messengers of Allah.

“The people of Noah denied the Messengers.” *Surah ash-Shu’araa (The Poets) 26: 105.*

“(The people of) Ad denied the Messengers” *Surah ash-Shu’araa (The Poets) 26: 123.*

“(The people of) Thamud denied the Messengers.” *Surah ash-Shu’araa (The Poets) 26: 141.*

“The people of Lot denied the Messengers.” *Surah ash-Shu’araa (The Poets) 26: 160.*

“The dwellers of Al-Aikah denied the Messengers.” *Surah ash-Shu’araa (The Poets) 26: 176.*

In all of these verses the apparent meaning is clear that all of these people denied their Messengers. However the choice of the plural word al-mursaleen

(Messengers) rather than singular ar-rasool is more appropriate here. This is due to the fact that even if you deny one of Allah’s Messengers it is as if you have denied them all because they all came with the same message, namely, Islam. As in the following verse where Allah says;

“Verily, those who disbelieve in Allah and His messengers and wish to make distinction between Allah and His messengers (by believing in Allah and disbelieving in His messengers) saying, “We believe in some but reject others,” and wish to adopt a way in between. They are in truth disbelievers. And We have prepared for the disbelievers a humiliating torment. And those who believe in Allah and His messengers and make no distinction between any of them (messengers), We shall give them their rewards; and Allah is Ever Oft-Forgiving, Most Merciful.” Surah an-Nisaa (The Women) 4: 150-152.

Example 6: Qur’anic imagery and word choice

There are many examples in the Qur’an of a particular word being used rather than another word with a similar meaning that phonetically enhances the description in the text during its recitation. For instance, Allah says in Surah al-Hajj (The Pilgrimage, 22) verse 31:

“Hunafa’ Lillah (i.e. worshipping none but Allah), not associating partners (in worship) to Him; and whoever assigns partners to Allah, it is as if he had fallen from the sky, and the birds had snatched him, or the wind had thrown him to a far off place.”

Here (hunafa’ lillah) means, sincerely submitting to Him alone, shunning falsehood and seeking the truth. Allah then says “not associating partners unto Him”. Then Allah gives a likeness of the idolator in his misguidance and being doomed and being far away from true guidance, and says: whoever assigns partners to Allah, it is as if he had fallen from the sky, and the birds had snatched him, or the wind had thrown him to a far off place.”

This whole passage conjures up a vivid scene of a person falling down from the sky from a great height about to be violently broken into pieces or he may be swept away by the wind or thrown into a bottomless depth. What is striking is the rapid and violent movement, with scenes happening in quick succession and then disappearing completely.

The interesting point to note here is that the verse ends with the word saheeq, rather than an alternative word, baeed. Both of these have a very similar meaning: remote, distant and faraway. However, the word saheeq is used because it ends in the letter qaf, which is a ‘heavy’ letter in the Arabic alphabet as opposed to the ‘lighter’ daal at the end of the word baeed. In this case the verse ends on a much harder note, which strengthens and underlines the stark events being portrayed in the verse.

The verse represents a very accurate picture and apt description of one who associates partners with Allah. He falls from the sublime height of faith to land in utter destruction. Finishing the verse with the letter qaf shows the severity of the matter, and that when the person is thrown to the faraway place the landing is not soft, rather he is smashed on the ground with a crack. This type of example highlights further the unique inter-relationship between the precise choice of Qur’anic words, their resonance and how this effects the meaning of a particular verse.

Example 7: The challenge

Surah al-Kawthar is the shortest surah in the Qur’an with only three short verses and like all of the other chapters in the Qur’an, has an unmatched selection of words, pronouns, word order and meaning. Moreover, anyone attempting to take up the challenge of the Qur’an only needs to produce something comparable to it. By briefly analysing this chapter’s first verse it provides an insight into how this matchless and eloquent discourse is achieved.

i. Emphasis and choice of pronoun

Verily, We have granted you al-Kawthar.

Inna a’tayna kal kawthar

Therefore turn in prayer to your Lord and sacrifice.

Fasalli li rabbika wanhar

For he who hates you, he will be cut off.

Inna shani-aka huwal abtar

The use of the words (Verily, We) at the start of al-Kawthar is emphatic; also the plural is used to indicate power, certainty, ability, greater quantity or sometimes to stress the status and greatness (li-ta’zim al-mutakallim aw ihtimaman bidhikr rabbika wa ta’ziman). This is an apt choice of pronoun as its persuasive force can not be matched by any other pronoun. The effect is “The Creator, who has power to do anything, has indeed given you....”

ii. Word choice

The term a’tayn has been used instead of aataaina’ because of a subtle difference. The difference as defined by Ibn Manzoor in his Lisan al-Arab is that the Qur’anic choice indicates ‘to hand over with one’s own hand’ whereas the non Qur’anic selection does not provide this meaning.

This choice of word is apt as it strengthens the sentence emphasizing the surety of giving, ability, greatness, power and intimacy (to console and strengthen Prophet Muhammad). The verb has also been used in the past tense which indicates that it has already happened and makes it definitive. This further accentuates the meaning of surety, power and greatness. This also expresses certainty of a promise; in this case Prophet Muhammad will have al-Kawthar, or abundance.

The root stem for the word al-Kawthar are the letters kaf, tha and ra (kathara). This signifies plentiful, multitude, overflowing, rich, unstinting and unending. Other derivations of this root include:

1. katha-ratun: Multitude
2. katheerun: Much, many, numerous
3. ak'tharu: More numerous (emphasis)
4. kath-thara: To multiply
5. takathur: Act of multiplying
6. is-thak-thara: To wish for much

Al-Qurtubi states that the Arabs used 'kawthar' to denote anything which is great in quantity or value. This word can not be replaced with another, as its meaning can not be matched equally with any other Arabic word.

iii. Word arrangement

The placement of al-Kawthar is an attribute; plentiful and abundance. However, this word has been placed at the end of the verse with no word after to be attributed to it, as al-Qurtubi points out, this indicates that Prophet Muhammad has been given an abundance of everything. Islamic scholars state that if Allah had bestowed one thing in great multitude then that would have been mentioned. However, due to giving Prophet Muhammad an abundance of everything, nothing is mentioned to indicate everything or many things. Also, within the science of eloquence and rhetoric, mentioning all things would be superfluous and not a good use of language.

iv. Multiple meaning

The word al-Kawthar has been given multiple meanings by the scholars. These meanings include:

1. A river of Paradise from which rivers flow.
2. The fountain on the Day of Judgement from which Prophet Muhammad will quench the thirst of his people.
3. His prophethood.
4. The Qur'an.
5. The way of life called Islam.
6. The multitude of his companions; no other prophet had as many companions as Prophet Muhammad.
7. Elevated status. No one is more researched, more mentioned, more praised and more loved than Prophet Muhammad.
8. It is a multitude of goodness.

Just by briefly looking at Surah al-Kawthar's first line it can be seen that the words, word order and pronoun have been carefully selected to enhance the meaning. Any attempt to change the words or word order will truly cease to sound like the Qur'an, and the powerful meaning would be lost. As we have discussed, the Qur'an is unique in that it does not follow the normal pattern of Arabic poetry and prose. The flow of the Qur'an is not interrupted by the repeated detail contained in many of its verses. In fact, part of the beauty of the Qur'an can be attributed to its precise detail and accuracy.

Hence, the overview presented here shows how the Qur'an transcends all forms of Arabic rhymed prose (saj'). In fact theologians and Arab linguists hold that the Qur'an does not contain just ordinary saj', and is in fact unique to all types of saj'. Their reasoning is that in the Qur'an, the use of language is semantically orientated and its literary structure is distinct, whereas in saj', conformity to style is a primary objective.

No human being has ever composed a book that discusses such diverse topics in a language with so much rhythm, beauty and style. Further examples of the Qur'an's unique literary form are too many and varied to list and are beyond the scope of this book, but can be found in a multitude of other works on this subject.

In conclusion, the Qur'an is a literary and linguistic miracle. It has challenged those who doubt its Divine authorship and history has shown that it is indeed a miracle as there can be no natural explanation to comprehensively explain its unmatched unique expression. As tangible signs, Qur'anic verses are expressive of an inexhaustible truth. They signify meanings layered within meanings, light upon light and miracle after miracle. Examples of other miraculous aspects of the Qur'an, such as the scientific accuracy where it deals with many natural phenomena, can be found in "The Islam Guide, pp. 191-264".[39]

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Chapter 19: Three Lines that Changed the World: The Inimitability of the Shortest Chapter in the Qur’an

إِنَّا أَعْطَيْنَاكَ الْكَوْثَرَ
فَصَلِّ لِرَبِّكَ وَانْحَرْ
إِنَّ شَانِئَكَ هُوَ الْأَبْتَرُ

Inna aAtayna kal kawthar
Fasalli li rabbika wanhar
Inna shani-aka huwal abtar

Verily We have given to you the abundance
So pray to your Lord and sacrifice
Indeed your enemy is the one who is cut off

Chapter al-Kawthar (The Abundance) is the smallest chapter in the Qur’an consisting of only three lines. From a linguistic, literary, theological, rational and ideological point of view this chapter has the utmost significance. Being the smallest chapter in the Qur’an it is often cited by those who are involved in some form of polemic. This is due to the famous challenge of the Qur’an. The Qur’an states:

“If you (mankind) are in doubt concerning what We revealed to Our servant, than bring a chapter like it....” Qur’an 2:23

Muslim and non-Muslim exegetes have commented that these verses, and other verses similar to it, are an open challenge to humanity to try and match the literary and linguistic feature/nature of the divine text. It is not surprising that this chapter is often quoted and its significance highlighted by those propagating the Islamic way of life.

This chapter is used as a proof of the Islamic creed. If someone can meet the challenge the text cannot be from the Divine. However if the challenge can not be met, even though there are a finite set of literary and linguistic ‘tools’ at their disposal; then the question of authorship has great implications.

The Qur’an was revealed approximately 1400 years ago and for this amount of time the challenge has remained. This however does not mean that no one has attempted to match the literary and linguistic style/feature/nature of the text. Throughout the centuries thinkers, poets, theologians and literary critics have attempted to challenge the Qur’an. Some of these challengers include Musaylamah, Ibn Al-Mukaffa’, Abu’l-’Ala Al-Marri, Yahya b. Al-Hakam al-Ghazal, Sayyid ‘Ali Muhammad, Ibn al-Rawandi, Bassar bin Burd, Sahib Ibn ‘Abbad, Abu’l – ‘Atahiya and the contemporary Christian Missionaries who developed the ‘True Furqan’.

Without going into an analysis of why Muslim and non-Muslim scholars have agreed that those who have attempted to challenge the Qur’an have failed, the summary below should suffice:

Even though the challengers have had the same set of ‘tools’, which are the 29 letters, finite grammatical rules and the blue print of the challenge – which is the Qur’an itself; they have failed to:

- 1. Replicate the Qur’ans literary form
- 2. Match the unique linguistic genre of the Qur’an
- 3. Select and arrange words like that of the Qur’an.

4. Select and arrange particles like that of the Qur'an.
5. Match the Qur'an's phonetic superiority.
6. Equal the frequency of rhetorical devices
7. Match the level of informativity
8. Equal the Qur'an's conciseness and flexibility

For example if we take Musaylamah's attempt to challenge the Qur'an,

The elephant.

What is the elephant?

And who shall tell you what is the elephant?

He has aropy tail and a long trunk.

This is a [mere] trifle of our Lord's creations.

It can be clearly seen, with reference to the Arabic original, that the style of his speech is in the kahin style of rhymed prose. It lacks informativity and the words and phrases that have been used can be replaced with words that will express greater meaning and produce more eloquent discourse. In other words from a literary and stylistics point of view, this challenge fails.

In light of the above what makes the Qur'an, or in this case, what makes the shortest chapter in the Qur'an inimitable? To start, below is a summary of chapter al-Kawthar's literary and linguistic features:

1. Unique Literary Form
2. Unique Linguistic Genre
3. Abundance of rhetorical devices/features:
 - Emphasis
 - Multiple Meaning
 - Itifaat – Grammatical shift
 - Word order and Arrangement
 - Ellipsis
 - Conceptual Relatedness (Intertextuality)
 - Intensification
 - Choice of words & Particles
 - Phonetics
 - Semantically Orientated Repetition
 - Intimacy
 - Exaggeration
 - Rebuke and contempt
 - Conciseness
 - Flexibility
 - Prophecy/Factual

Unique Literary Form

This chapter like all the other chapters in the Qur'an can only be described as a unique literary form. This means that this chapter can not be explained as any of the known literary forms of the Arabic language.

The Arabic language can be categorised into 'Prose' and 'Poetry'. Arabic Prose being further grouped into rhymed prose (saj') and continuous speech (mursal). Arabic poetry differs from Arabic Prose as it ends with a rhyme and is distinguished by its metrical rhythmical patterns which are called the 'al-Bihar.' There are 16 al-Bihar which all Arabic poetry, pre and post Islamic, are based upon.

This chapter is unique as its internal rhythm can not be described as any of the al-Bihar and its end rhyme and literary bonds differ from any Arabic prose. Therefore its literary form is unlike any known literary forms of the Arabic language.

Unique Linguistic Genre

Like all other chapters in the Qur'an, chapter al-Kawthar marries together rhetorical and cohesive elements in every sentence. This is a unique use of the Arabic language as Arabic texts mostly employ cohesive elements in every sentence. Below is an analysis of this chapter in light of the above:

This chapter can be split into two sentences:

[1] Verily We have given to you the abundance so pray to your Lord and sacrifice

[2] Indeed your enemy is the one who is cut off

In the first sentence the rhetorical aspects are (these will be explained later):

Emphasis/Intensification

Choice of Word & Particle

Rhythm and Sound

Itifaat (grammatical shift)

Multiple meaning

Conceptual Relatedness (intertextuality)

The cohesive device used in this sentence is the ‘fa’ particle (which is causative) and links the structure ‘Verily We have given to you the abundance’ with the structure ‘pray to your Lord and sacrifice’.

In the second sentence the rhetorical aspects are:

Choice of Word and Particle

Rhythm and Sound

Semantically Orientated Repetition

Confinement/exclusivity

Rebuke and Contempt

Prophecy/Factual

Word order and Arrangement

The cohesive device used in this sentence is what is known as ‘Zero’ cohesion. This is a form of cohesion where a cohesive particle like waw (and) or fa’ (so) is not used. The cohesive element is easily understood via the readers’ linguistic intuition. The whole structure relates to the preceding sentence, if it was not apparent then a cohesive particle would have to be used. The way the Qur’an achieves cohesion in this sentence can also be seen as a rhetorical feature, not using a cohesive particle in this case creates conciseness in language; any needless or repetitive lexical items are removed. If the relationship between one sentence and another can be understood without the use of additional words or particles then they should not be used, as this achieves brevity and eloquent discourse. This is similar to the chapter al-Ihklas (Sincerity).

Abundance of Rhetorical Devices/Features

This chapter like all the other chapters in the Qur’an has an abundance of rhetorical features and devices. According to Abu Musa, Abdul Raof and others the Qur’an has a greater use of rhetorical devices and features than any other text; past or present. Below are some examples of how chapter al-Kawthar achieves this ‘sea of rhetoric’. What is meant by rhetoric here is what is known in the Arabic tradition as ‘balagha’, this encompasses the use of language to please and persuade; expression in the best verbal forms, eloquence and interrelation between style, structure and meaning. The list below is not exhaustive but sheds some light into this chapter’s unique use of language.

Emphasis & Choice of Pronoun

إِنَّا

[Verily, We] This structure is emphatic (harf al-tawkid); also the plural is used to indicate power, certainty, ability, greater quantity or sometimes to stress the status and greatness (li-ta’zim al-mutakallim aw ihtimaman bi-dhikr rabbika wa ta’ziman). This is an apt choice of pronoun as its persuasive force can not be matched by any other pronoun. The effect is “The creator, who has power to do anything has indeed given you....”

Word Choice

أَعْطَيْنِ

[A’Tayn] This term as been used instead of ‘Aataaina’ because of a subtle difference. The difference as defined by Ibn Manzoor in his Lisan al-‘Arab differs conceptually. The Qur’anic choice indicates ‘to hand over with one’s own hand’ whereas the non Qur’anic selection does not provide this meaning. This choice of word is apt as it strengthens the sentence emphasizing the surety of giving, ability, greatness, power and intimacy (to console and strengthen the Prophet).

According to Naishapuri this term also indicates the extra notion of ownership with it.

The verb has also been used in the past tense which indicates that is has already happened and makes it definitive. This further accentuates the meaning of surety, power and greatness. This also expresses certainty of a promise, in this case the Prophet will have al-Kawthar.

Word Choice

الْكَوْثَرُ

[al-Kawthar] The root stem for this word are the letters kaaf, tha and ra (=kathara). This signifies plentiful, multitude, overflowing, rich, unstinting and unending. Other derivations of this root include:

Katha-ratun: Multitude
Katheerun: Much, many, numerous
Ak’tharu: More numerous (emphasis)
Kath-thara: To multiply
Takathur: Act of multiplying
Is-thak-thara: To wish for much

Al-Qurtubi states that the Arabs used ‘Kawthar’ to denote anything which is great in quantity or value. This word can not be replaced with another, as its meaning can not be matched equally with any other Arabic word. Ibn Abbas mentioned that the al-Kawthar includes all types of good. (Ibn Abbas Tanwir al-Miqbas: this is of doubtful origin. However this is also the opinion of Sa‘id Ibn Jubayr, ‘Ikramah, Qatadah and Mujahid.)

Word Arrangement

The placement of al-Kawthar is an attribute; plentiful/abundance. However this word has been placed at the end of the verse with no word after to be attributed to it, as al-Qurtubi points out, this indicates that the Prophet has been given an abundance of everything. The Scholars state that if God had bestowed one thing in great multitude then that would have been mentioned, however due to giving the Prophet an abundance of everything nothing is mentioned to indicate everything or many things. Also within the science of eloquence and rhetoric mentioning all the things would be superfluous and not a good use of language.

Multiple Meaning

The word al-Kawthar has been given multiple meanings by the scholars. These meanings include:

1. That river of paradise from which rivers flow.
2. The fountain on the Day of Judgement from which the Prophet will quench the thirst of his people.
3. His prophethood.
4. The Qur’an, no other divine book is as comprehensive as the Qur’an.
5. The way of life called Islam.
6. The multitude of his companions, no other prophet had that many companions
7. Elevated status. No one is more researched, more mentioned and more praised than the prophet Muhammad.
8. It is multitude of goodness.

Grammatical Shift: Itifaat

إِنَّا
...
رَبِّكَ

[...to your Lord]. Itifaat is a unique rhetorical and stylistic device employed by the Qur’an. The Qur’an is the only text to have the highest frequency of grammatical shifts and related rhetorical features. In this Surah, there is a change from the first person plural [We in innaa] to the second person [...your Lord]. This change is not an abrupt shift; it is calculated and highlights the intimate relationship between God and the Prophet. The use of ‘We’ as described above is used to emphasize the majesty, power and ability of God whereas ‘Your Lord’ is used to indicate and emphasize intimacy, closeness and love; this is an apt use as the preceding concepts are about prayer, sacrifice and worship. [So to your Lord pray and sacrifice]. Furthermore, the purpose of this chapter is also to console the Prophet, using intimate language enhances the psycholinguistic effect.

Conceptual Relatedness (intertextuality)

فَصَلِّ لِرَبِّكَ وَانْحَرْ

[So to your Lord pray and sacrifice]

The ‘fa’ (so) particle is sababi (causative) this indicates a recommendation to the Prophet to be thankful for the abundance he has been given. This conceptually relates to tawhid (oneness of God). The Oneness of God is the central theme in the Qur’an which permeates every chapter. The Arabs at the time of revelation would worship, pray and sacrifice to other ‘deities’ rather than God. Therefore this statement is not only a logical and rational concept i.e. to be thankful as a result of being the beneficiary of abundant good, rather it is to show the difference to the polytheists who would offer worship and sacrifice to idols. This relates to a major theme in the Qur’an, the oneness of God.

There are other verses that related to this particular verse, these include:

Say: “Verily, my Salah, my sacrifice, my living, and my dying are for Allah, the Lord of all that exists. He has no partner. And of this I have been commanded, and I am the first of the Muslims.” Qur’an 6:162-163

And do not eat from what Allah’s Name has not been pronounced over, indeed that is Fisq (transgression). Qur’an 6:121

It can be clearly seen that chapter al-Kawthar conceptually relates to other verses and chapters within the Qur’an. This feature from a linguistics point of view

is called thematic intertextuality.

Word Choice

وَأَنْحَرُ

[Wanhar] The word ‘wanhar’ is from the root na, ha and ra (= nahara) which means to sacrifice an animal by cutting or piercing the jugular vein. The word ‘wanhar’ also has the meaning of standing facing Qibla for Salah (prayer). It also means raising hands while reciting Takbir (God is the Greatest).

This word is the most apt word for the meaning of sacrifice as it has multi layered meanings which are most appropriate for the ideas and concepts that are trying to be delivered in this structure. Surely it is only out of God’s Greatness that al-Kawthar is given to the Prophet and it should be received with thanks and sacrifice, which are manifested in Islam via sacrificing animals, prayer and recitation of Gods names (dhikr).

If anyone was to scan the Arabic language for a word that has such expression they would not be able to find one.

Emphasis and Choice of Particle

إِنَّ

[Inna] ‘Indeed’ is used to emphasize and accentuate that it is the enemies of the Prophet that are cut off. The effect is ‘you enemies are certainly the ones you are cut off’.

Semantically Orientated Repetition & Rhythm

إِنَّا أَعْطَيْنَاكَ الْكَوْثَرَ

فَصَلِّ لِرَبِّكَ وَأَنْحَرُ

إِنَّ شَانِئَكَ هُوَ الْأَبْتَرُ

The repetition of the second person (ka = ‘you’ x 3) is singling out/focusing/making exclusive the Prophet as the target of the speaker. The emphasis (iqrar) is a stylistic move to fortify and strengthen the Prophet. The consistent use of the second person establishes continuity in the verse and generates rhythm. Moreover, there is a juxtaposition between the iltifaat of the speaker (al-mutakallim = God) with the fixity/repetition of ka in the second person (mukhatab = Prophet).

Rebuke and Contempt

إِنَّ شَانِئَكَ هُوَ الْأَبْتَرُ

[It is your enemy that is cut off]

The use of the word ‘abtar’ (cut off) is most suitable as it was a word used by the enemies of the Prophet against him. This structure indicates that in reality the enemies of the Prophet are the ones who are cut off i.e. have acquired great loss. This is accentuated by the preceding two verses which are an intense, emphatic and exaggerated use of language to show that all good has been given to the Prophet. The contrast between the persuasive preceding structures and the use of the word ‘abtar’ gives the word more power and intensity.

Word Arrangement

إِنَّ شَانِئَكَ هُوَ الْأَبْتَرُ

[abtar] This chapter uses the insult the enemies of the Prophet used to enhance the communicative effect. This word in the Arabic tradition means ‘Leave him, for indeed he is a man who is cut off having no descendants. So when he dies he will not be remembered.’

This return of insult is not merely done as a form of ‘tit for tat’ rather it is eloquently arranged as the last word used in the chapter to stress the meaning. The effect is, that it is they who are really cut off as the word ‘abtar’ is placed right at the end of the chapter to allude to this fact. There are no words after ‘abtar’ just like no remembrance and no offspring to continue someone’s lineage (Note: This is a linguistic indication and not a fact).

Choice of Particle: Confinement/Exclusivity

هُوَ الْأَبْتَرُ

[...that is cut off]. The alif lam (a and l) after the ‘huwa’ denotes confinement and exclusivity (designates a specific person or thing i.e. the enemies of the Prophet). For the context of this chapter, the definite article (al-) may designate either definition (li ’l-ta’rif) i.e. refer to a specific person/thing or it may designate ‘familiarity’ (li ’l-’ahd). The effect here is that the enemies specifically and not the Prophet who are really cut off. Such minutiae changes the power of the structure, which is a great use of language.

Rhythm and Sound

The Qur’an has been described as an “inimitable symphony” whose rhythm moves men to tears and ecstasy. The Qur’an not only selects the most apt words and phrases, but also achieves a unique sound within a unique literary form. This chapter has the following verse end rhyme:

Kawthar
...nhar

...tar

What is noticeable about the rhyme in this chapter is that the end rhyme of the last two verses resonate the sound of the word ‘al-kawthar’, what is meant here is as if the sound of the word ‘al-kawthar’ is extended to support the overall theme that the Prophet has really been given an abundance. It is as though the word ‘al-kawthar’ has been exaggerated and phonetically elongated to further highlight its meaning and enhance the overall persuasive power of the structure. Please also see ‘Semantically Orientated Repetition & Rhythm’ above.

Prophecy/Factual

An interesting observation of the chapter is that it also is factual and accurate. At the time when this chapter was revealed the Prophet was in one of the lowest points in his life. His enemies were the ones who seemed to have prosperity and power. However, the reality soon changed. The Prophet turned out to be the most successful Prophet both as a man delivering a message and as a statesman. His enemies eventually lost their power.

However the Qur’an used the word ‘abtar’ here, this describes the Prophet gaining power and success but it should also indicate something more specific for it to be appreciated as a factual description and a form of prophecy.

There are major opinions of the reason for this revelation. The first opinion is that Al-‘As bin Wa’il would say, whenever the Prophet would be mentioned (in his presence), ‘Leave him, for indeed he is a man who is cut off having no descendants. So when he dies he will not be remembered.’ Therefore this chapter was revealed to console the Prophet.

The other opinion is that Abu Lahab, another leading member of the Quraish, exclaimed ‘Muhammad has been cut off (i.e., from progeny) tonight.’ when the Prophet’s son passed away.

What makes this chapter a prophecy and factual is the events that took place after this revelation.

With regards to Abu Lahab he died of a form of plague and was not buried by his sons until one the leading tribe leaders noticed how his body was rotting. His sons eventual placed the remains of the body on a wall and threw stones on it. Abu Lahab had lost power, honour and dignity.

‘As bin Wa’il faced similar humiliation. His sons had converted to Islam thus becoming his enemies, as he was an active enemy of Islam. Furthermore his sons did not take any inheritance from him. So in reality his lineage was broken.

This is Prophetic and factual.

Please read the exegesis and the historical background of this chapter to find out more details.

Conclusion

This chapter is truly unique and inimitable.

This chapter has less than 15 words yet briefly analysing this chapter more than 15 rhetorical devices and related features have been found. These features are not just mediocre attempts to please and persuade, rather they are sublime features that if removed or altered will distort the impact and communicative effect of the text.

Not one feature or any words can be changed or improved upon.

It doesn’t stop there. In addition to the above this chapter is structured within its own literary form and linguistic genre.

How can a human being create a unique literary form and linguistic genre, select the most apt words placed in the most perfect arrangement, produce a unique rhythm and semantically orientated sounds, provide factual prophetic information in concise eloquent expression with an abundance of rhetorical devices, in less than 15 words?

It was no wonder that those best placed to challenge the Qur’an failed.

This article intends to provoke further questions and sufficiently stimulate the reader to research further, particularly the question of authorship of the Qur’an. At the heart of that question lies only a limited set of possible answers. The Qur’an can only have come from an Arab, a non-Arab, the Prophet – if you believe he had a mastery of Arabic better than the Arabs of his time – or, as Muslims suggest, the Creator, which only counts as a possible source if you believe in its existence (that is of course a subject unto itself but an important pre-requisite).

From the above evidence the Qur’an is acknowledged to be written with the utmost beauty and purity of Language. It is incontestably the standard of the Arabic tongue, inimitable by any human pen, and because it still exists today, it insists on as a permanent miracle sufficient to convince the world of its divine origin. If the Qur’an was written by Muhammad, why were not Arab scholars and linguists able to rival the Qur’an?

Chapter 20: Understanding the Qur'an's Literary Challenge: to **“Bring Something Like It”**

| Prepared by the Research Committee of IslamToday.net under the supervision of Sheikh ‘Abd al-Wahhâb al-Turayrî |

A lot of people misunderstand the Qur’ân’s literary challenge to produce something like it. Many people assume it simply means writing something as “good” as the Qur’ân.

Because of this, many skeptics point out – and rightly so – that literary value judgments are highly subjective. If someone says that he thinks a certain selection of prose or poetry is better than the Qur’ân, who can argue with him? Isn’t it really a matter of personal judgment and taste? Who is to be the arbiter?

The Qur’ân’s challenge, however, is not simply to write something of equal literary merit, but rather to produce something like the Qur’ân.

We can see this in all the verses of challenge:

Allah says: “Say (O Muhammad) if mankind and jinn were to come together to produce *something like this Qur’ân*, they would not be able to do so, even if they were to help one another.” [Sûrah al-Isrâ’: 88]

Allah says: “Or they say: ‘He has forged it.’ Say: ‘Then bring ten forged *chapters like it* and If then they do not answer you, know that it is sent down with the Knowledge of Allah, besides Whom there is no other God. Will you then be Muslims?” [Sûrah Hûd: 13]

Allah says: “Or do they say ‘He has forged it.’ Say: ‘Then bring a *chapter like it* and call and call whoever you can besides Allah if you are truthful’.” [Sûrah Yûnus: 38]

Allah says: “And if you are in doubt concerning that which We have sent down to Our servant, then *produce a chapter like it* and call your witnesses besides Allah if you be truthful. If you do not do so – and you will never do so – then fear a fire whose fuel is men and stones prepared for the disbelievers.” [Sûrah al-Baqarah: 23-24]

Therefore, it is not simply a matter of quality – it does not even have to be of equal merit! Similarity is all that matters. What is required by the challenge is to achieve at least a comparable degree of the literary beauty, nobility, and sublimity of the Qur’ân while at the same time emulating the Qur’ân’s particular style.

It is possible to superficially mimic the style of the Qur’ân, and many people have been successful in doing so – but all such attempts from the days of Musaylimah to the present have proven to be silly and absurd, and have often invoked laughter and derision. This is the unanimous consensus of everyone who has ever heard or read those attempts.

It is, likewise, possible for a person writing in Arabic to reach a great level of literary excellence and, in the most moving of poetry and prose, convey the noblest thoughts and sentiments – but nobody has ever done so using the Qur’ân’s particular style.

And what an elusive style it has proven to be! The Qur’ân is neither in Arabic prose nor in what is acknowledged as Arabic verse. It is not written in a combination of both prose and poetry, but in neither of those modes. It is unique. At the same time, the Qur’ân is internally consistent in maintaining its unique style.

Only the Qur’ân achieves the highest level of literary excellence – so much so that it brings people to ecstasy and tears – while maintaining this style.

This, then, is the acid test: Write something in the exact same style as the Qur’ân and in doing so produce something of arguably similar quality and sublimity.

Still, one could argue that the evaluation of the results is still grounded in subjective literary tastes. This is agreed. However, the second part of the challenge is to bring witnesses to attest to the quality of that evaluation, not just to stand there and make the claim.

Throughout history, people have attempted to write in the style of the Qur’ân. The results have always been so laughable that no one would venture to say that he believes the effort equals the Qur’ân in literary merit. The reason why no one would dare do so is not the fear of reprisal – as some skeptics have suggested – but rather the fear of looking like a complete idiot.

One early example was:

Al-Fîl

Mal-Fîl

Wa mâ adrâka mal-fîl

Lahu dhanabun radhîl, wa khurtûmun tawîl

which translates as:

The Elephant –

What is the elephant?

And what would have you know what the elephant is?

It has a scraggly tail and a very long trunk.

We can grant that this is a successful attempt at imitating the superficial style of the Qur’ân. It is clearly modeled after the opening verses of Sûrah al-Qâri`ah or Sûrah al-Hâqqah. However, with such fare on offer, it is no surprise that people are unwilling to stake their reputation on attesting to its literary excellence.

We should pause to consider: What other literary style can we think of which has produced an indisputably great work of literaure but is at the same time guaranteed

to bring the most wretched failure to anyone else who tries his hand at it?

Generally, it is not a bad idea for a writer to emulate a successful style. However, a challenge to produce a single chapter like the Qur’ân – the shortest chapter being merely three verses of modest length – has proven impossible to meet.

We should remember that not all Arabic speakers are Muslim. Many are Christians and Jews. Some are atheists. They live all over the world. Among all of these non-Muslim Arabs, there are leading poets and prose writers and important literary critics. None of them claim that they or anyone else has produced a literary work that resembles the Qur’ân in both style and quality.

For an Arabic speaker, this is an obvious thing. Any Arab who looks at people’s attempts to write in the Qur’ân’s style usually breaks out in laughter at its awkwardness or banality.

For non-Arabic speakers, though they cannot experience this directly, they can ascertain that no serious literary claim has been made.

Granted, there is subjectivity in any literary evaluation. This would pose a problem in a challenge with a single judge or a panel of judges, or if there is a biased criterion like “only Muslim scholars can be judges”.

However, there is no such restriction in the challenge.

The general consensus of the international Arabic literary community – and the Arab masses – is that nothing exists to meet the challenge. This is an objective yardstick.

And Allah knows best.

Source: IslamToday.com

The challenge, as **Abdur Rahim Green** mentions, is to produce in Arabic, three lines, that do not fall into [one of these sixteen al-Bihar](#) (Poetic rhythmic styles), that is not rhyming prose, nor like the speech of soothsayers, and not normal speech, that it should contain at least a comprehensible meaning and rhetoric, i.e. not gobbledygook.

Below this brief article is being pasted from : <http://www.islamic-awareness.org/Quran/Miracle/ijaz.html>

Chapter 21 : What Is The Challenge Of The Qur'an With Respect To Arabic Prose & Poetry?

M S M Saifullah, ‘Abd ar-Rahman Robert Squires & Muḥammad Ghoniem

Assalamu-alaikum wa rahamatullahi wa barakatuhu:

The Qur'an in many places challenges the people to produce a surah like it. It appears that the Christian missionaries who call [the challenge irrelevant or an utterly subjective criterion](#) are pretty much unaware of how the Arabic poetry and prose compares with the Qur'an. This article is devoted to deal with one aspect of the Qur'anic challenge of produce a surah like it. What is meant by **surah like it** with respect to the Arabic prose and poetry?

The verses of the Qur'an dealing with the challenge are given below (Hilali and Muḥsin Khan's Translation):

Say: "If the mankind and the jinns were together to produce the like of this Qur'an, they could not produce the like thereof, even if they helped one another." [Qur'an 17:88]

And if you (Arab pagans, Jews, and Christians) are in doubt concerning that which We have sent down (i.e. the Qur'an) to Our slave (Muḥammad Peace be upon him), then produce a surah (chapter) of the like thereof and call your witnesses (supporters and helpers) besides Allah, if you are truthful. [Qur'an 2:23]

And this Qur'an is not such as could ever be produced by other than Allah (Lord of the heavens and the earth), but it is a confirmation of (the revelation) which was before it [i.e. the Taurat (Torah), and the Injeel (Gospel), etc.], and a full explanation of the Book (i.e. laws and orders, etc, decreed for mankind) - wherein there is no doubt from the the Lord of the 'Alamin (mankind, jinns, and all that exists).

Or do they say: "He (Muḥammad^(p)) has forged it?" Say: "Bring then a surah (chapter) like unto it, and call upon whomsoever you can, besides Allah, if you are truthful!" [Qur'an 10:37-38]

Or they say, "He (Prophet Muḥammad^(p)) forged it (the Qur'an)." Say: "Bring you then ten forged surah (chapters) like unto it, and call whomsoever you can, other than Allah (to your help), if you speak the truth!" [Qur'an 11:13]

Or do they say: "He (Muḥammad^(p)) has forged it (this Qur'an)?" Nay! They believe not! Let them then produce a recital like unto it (the Qur'an) if they are truthful. [Qur'an 52:33-34]

[‘Abdur Rahim Green](#) mentions that:

These are the sixteen **al-Bihar** (literally "The Seas", so called because of the way the poem moves, according to its rhythmic patterns): **at-Tawil, al-Bassit, al-Wafir, al-Kamil, ar-Rajs, al-Khafif, al-**

Hazaj, al-Muttakarib, al-Munsarih, al-Muktatab, al-Muktadarak, al-Madid, al-Mujtath, al-Ramel, al-Khabab and as-Saria'. So the challenge is to produce in Arabic, three lines, that do not fall into one of these sixteen **Bihar**, that is not rhyming prose, nor like the speech of soothsayers, and not normal speech, that it should contain at least a comprehensible meaning and rhetoric, i.e. not gobbledygook. Now I think at least the Christian's "Holy spirit" that makes you talk in tongues, part of your "Tri-Unity" of God should be able to inspire one of you with that!

To begin with; the Arabic language and Arab speech are divided into two branches. One of them is rhymed poetry. It is a speech with metre and rhyme, which means every line of it ends upon a definite letter, which is called the 'rhyme'. This rhymed poetry is again divided into metres or what is called as **al-Bihar**, literally meaning 'The Seas'. This is so called because of the way the poetry moves according to the rhythmic patterns. There are sixteen **al-Bihar** viz; **at-Tawil, al-Bassit, al-Wafir, al-Kamil, ar-Rajs, al-Khafif, al-Hazaj, al-Muttakarib, al-Munsarih, al-Muktatab, al-Muktadarak, al-Madid, al-Mujtath, al-Ramel, al-Khabab and as-Saria'**. Each one rhymes differently. For metres of Arabic poetry please see please see Lyall's book [Translations Of Ancient Arabian Poetry, Chiefly Pre-Islamic](#).^[1] He discusses **al-Kamil, al-Wafir, al-Hajaz, at-Tawil, al-Bassit, al-Khafif and al-Madid** briefly.^[2]

The other branch of Arabic speech is prose, that is non-metrical speech. The prose may be a rhymed prose. Rhymed prose consists of cola ending on the same rhyme throughout, or of sentences rhymed in pairs. This is called "rhymed prose" or **sajʿ**. Prose may also be straight prose (**mursal**). In straight prose, the speech goes on and is not divided in cola, but is continued straight through without any divisions, either of rhyme or of anything else. Prose is employed in sermons and prayers and in speeches intended to encourage or frighten the masses.^[3] One of the most famous speeches involving **sajʿ** is that of **Hajjaj bin Yusuf** in his first deputation in Iraq in post-Islamic and [Quss bin Sa'idah](#) in pre-Islamic times.

So, the challenge, as ʿAbdur Raḥim Green mentions, is to produce in Arabic , three lines, that do not fall into one of these sixteen **al-Bihar**, that is not rhyming prose, nor like the speech of soothsayers, and not normal speech, that it should contain at least a comprehensible meaning and rhetoric, i.e. not gobbledygook. Indeed

The Qur'an is not verse, but it is rhythmic. The rhythm of some verses resemble the regularity of sajʿ, and both are rhymed, while some verses have a similarity to Rajaz in its vigour and rapidity. **But it was recognized by Quraysh critics to belong to neither one nor the other category.**^[4]

It is interesting to know that **all** the pre-Islam and post-Islamic poetry collected by Louis Cheikho falls in the above sixteen metres or **al-Bihar**.^[5] Indeed the pagans of Mecca repeated accuse Prophet Muḥammad^(p) for being a forger, a soothsayer etc. The Arabs who were at the pinnacle of their poetry and prose during the time of revelation of the Qur'an could not even produce the smallest surah of its like. The Qur'an's form did not fit into any of the above mentioned categories. It was this that made the Qur'an inimitable, and left the pagan Arabs at a loss as to how they might combat it as [Alqama bin ʿAbd al-Manaf confirmed](#) when he addressed their leaders, the Quraysh:

Oh Quraish, a new calamity has befallen you. Mohammed was a young man the most liked among you, most truthful in speech, and most trustworthy, until, when you saw gray hairs on his temple, and he brought you his message, you said that he was a sorcerer, but he is not, for we seen such people and their spitting and their knots; you said, a diviner, but we have seen such people and their behavior, and we have heard their rhymes; you said a soothsayer, but he is not a soothsayer, for we have heard their rhymes; and you said a poet, but he is not a poet, for we have heard all kinds of poetry; you said he was possessed, but he is not for we have seen the possessed, and he shows no signs of their gasping and whispering and delirium. Oh men of Quraish, look to your affairs, for by Allah a serious thing has befallen you.

It is a well known fact that the Qur'an was revealed in seven ahruf (or seven forms) to facilitate greater understanding of it among the Arabs who had different dialects. This was also to challenge them on their own grounds to produce a surah like that of the Qur'an. The challenge became more obvious when none of the seven major tribes could imitate it even in their own dialects as no one could claim that it was difficult to imitate due to it not being in their own dialect.^[6]

What Do The Orientalists Say About The Inimitability Of The Qur'an?

E H Palmer, as early as 1880, recognized the unique style of the Qur'an. But he seem to have been wavering between two thoughts. He writes in the Introduction to his translation of the Qur'an:

That the best of Arab writers has never succeeded in producing anything equal in merit to the Qur'an itself is not surprising. In the first place, they have agreed before-hand that it is unapproachable, and they have adopted its style as the perfect standard; any deviation from it therefore must of necessity be a defect. Again, with them this style is not spontaneous as with Muhammad and his contemporaries, but is as artificial as though Englishmen should still continue to follow Chaucer as their model, in spite of the changes which their language has undergone. **With the Prophet, the style was natural, and the words were those in every-day ordinary life, while with the later Arabic authors the style is imitative and the ancient words are introduced as a literary embellishment. The natural consequence is that their attempts**

look laboured and unreal by the side of his impromptu and forcible eloquence.^[7]

The famous Arabist from University of Oxford, Hamilton Gibb was open upon about the style of the Qur'an. In his words:

...the Meccans still demanded of him a miracle, and with remarkable boldness and self confidence Mohammad appealed as a supreme confirmation of his mission to the Koran itself. Like all Arabs they were the connoisseurs of language and rhetoric. Well, then if the Koran were his own composition other men could rival it. Let them produce ten verses like it. If they could not (and it is obvious that they could not), then let them accept the Koran as an outstanding evident miracle.^[8]

And in some other place, talking about the Prophet^(p) and the Qur'an, he states:

Though, to be sure, the question of the literary merit is one not to be judged on a *priori* grounds but in relation to the genius of Arabic language; **and no man in fifteen hundred years has ever played on that deep-toned instrument with such power, such boldness, and such range of emotional effect as Mohammad did.**^[9]

As a literary monument the Koran thus stands by itself, a production unique to the Arabic literature, having neither forerunners nor successors in its own idiom. Muslims of all ages are united in proclaiming the inimitability not only of its contents but also of its style..... and in forcing the High Arabic idiom into the expression of new ranges of thought the Koran develops a bold and strikingly effective rhetorical prose in which all the resources of syntactical modulation are exploited with great freedom and originality.^[10]

On the influence of the Qur'an on Arabic literature Gibb says:

The influence of the Koran on the development of Arabic Literature has been incalculable, and exerted in many directions. **Its ideas, its language, its rhymes pervade all subsequent literary works in greater or lesser measure. Its specific linguistic features were not emulated, either in the chancery prose of the next century or in the later prose writings, but it was at least partly due to the flexibility imparted by the Koran to the High Arabic idiom that the former could be so rapidly developed and adjusted to the new needs of the imperial government and an expanding society.**^[11]

As the Qur'an itself says:

And if ye are in doubt as to what We have revealed from time to time to Our servant, then produce a Sura like thereunto; and call your witnesses or helpers (If there are any) besides Allah, if your (doubts) are true. **But if ye cannot- and of a surety ye cannot- then fear the Fire whose fuel is men and stones,- which is prepared for those who reject Faith.** (Qur'an 2:23-24)

Lastly, the beautiful style of the Qur'an is admired even by the Arab Christians:

The Quran is one of the world's classics which cannot be translated without grave loss. It has a rhythm of peculiar beauty and a cadence that charms the ear. **Many Christian Arabs speak of its style with warm admiration, and most Arabists acknowledge its excellence. When it is read aloud or recited it has an almost hypnotic effect that makes the listener indifferent to its sometimes strange syntax and its sometimes, to us, repellent content. It is this quality it possesses of silencing criticism by the sweet music of its language that has given birth to the dogma of its inimitability; indeed it may be affirmed that within the literature of the Arabs, wide and fecund as it is both in poetry and in elevated prose, there is nothing to compare with it.**^[12]

The above sentences speak of themselves. Summing up: Within the Arabic literature, either poetry or prose, there is nothing comparable to the Qur'an. Muslims throughout the centuries are united upon the its inimitability.

There is also a talk by Christian missionaries that there are grammatical 'errors' in the Qur'an. In retort, it can be mentioned that the Arab contemporaries of Muḥammad^(p) were most erudite and proficient in the idiosyncrasies of Arabic speech; and hence, if they had found any grammatical 'errors' in the Qur'an, they would have revealed it when Muḥammad^(p) challenged them with to do so. Therefore, since they did not take up his challenge on this issue, we can be rest assured that no such grammatical 'errors' exist in the Qur'an.

Indeed the [grammatical errors](#) claimed by Christian missionaries have been already [discussed and refuted](#) in a reputed journal.^[13] It turns out that lack of knowledge of intricate constructions in classical Arabic by Christian missionaries gave rise to so-called grammatical 'errors'.

I'jaz al-Qur'an (Or Inimitability Of The Qur'an) & Its Exposition

I'jaz literally means "the rendering incapable, powerless". It is the concept relating to the miraculous nature of the Qur'an. What consitutes this miracle is a

subject that has engaged Muslims scholars for centuries. By the early part of the third century AH (ninth century CE), the word i'jaz had come to mean that quality of the Qur'an that rendered people incapable of imitating the book or any part; in content and form. By the latter part of that century, the word had become the technical term, and the numerous definitions applied to it after the tenth century have shown little divergence from the key concepts of the inimitability of the Qur'an and the inability of human beings to match it even challenged (**tahiddi**).^[14]

Thus, the Islamic doctrine of i'jaz al-Qur'an consists in the belief that the Qur'an is a miracle (mu'jizah) bestowed on Muḥammad^(p). Both terms, i'jaz and mu'jizah come from the same verbal root. While mu'jizah is the active principle of a'jaza, i'jaz is its verbal noun.^[15]

The early theological discussions on i'jaz introduced the hypothesis of *sarfah* ("turning away") and argued that the miracle consisted of God's turning the competent away from taking up the challenge of imitating the Qur'an. The implication of **sarfah** is that the Qur'an otherwise could be imitated. However, ʿAbd al-Jabbar (d. 1025 CE), the Mu'tazilite theologian rejected *sarfah* because of its obvious weaknesses.

ʿAbd al-Jabbar rejects the doctrine of *sarfah* for two main reasons. Firstly, because it contradicts the verse of the Qur'an stating that neither *jinn* nor human can rival the Qur'an, and secondly because it makes a miracle of something other than the Qur'an, i.e., the *sarfah*, the prohibition from production, and not the Qur'an itself. In addition to this, according to 'Abd al-Jabbar, the doctrine of *sarfah* displays four major weaknesses:

1. It ignores the well-known fact that the Arabs of Muḥammad's time had acknowledged the superior quality of speech of the Qur'an;
2. It is in direct conflict with the meaning of the verses of the Challenge;
3. It implies that the Qur'an is not a miracle; and
4. It asserts that the Arabs were out of their minds (*khuruḥ 'an al-'aql*).

This doctrine, in fact, implies that they could have produced a rival to the Qur'an, but simply decided against doing so. It effectively calls into question either their motives or their sanity. Therefore, according to ʿAbd al-Jabbar the correct interpretation of *sarfah* is that the motives to rival the Qur'an disappeared (*insarafah*) because of the recognition of the impossibility of doing so.^[16]

ʿAbd al-Jabbar insisted on the unmatched quality of the Qur'an's extra-ordinary eloquence and unique stylist perfection. In his work [al-Mughni](#) (The Sufficient Book), he argued that eloquence (faṣāḥah) resulted from the excellence of both meaning and wording, and he explained that there were degrees of excellence depending on the manner in which words were chosen and arranged in any literary text, the Qur'an being the highest type.^[17]

al-Baqillani (d. 1013 CE), in his systematic and comprehensive study entitled [I'jaz al-Qur'an](#) upheld the rhetorically unsurpassable style of the Qur'an, but he did not consider this to be a necessary argument in the favour of the Qur'an's uniqueness and emphasized instead the content of revelation.

The choice and arrangement of words, referred to as *nazm* was the focus of discussion by al-Jahiz, al-Sijistani (d. 928 CE), al-Bakhi (d. 933 CE) and Ibn al-Ikshid (d. 937 CE). al-Rummani and his contemporary al-Khattabi (d. 998 CE) discussed the psychological effect of **nazm** of the Qur'an in their [al-Nukat fi I'jaz al-Qur'an](#) and [Bayan I'jaz al-Qur'an](#), respectively.

The author who best elaborated and systematized the theory of **nazm** in his analysis of the i'jaz is ʿAbd al-Qahir al-Jurjani (d. 1078 CE) in his [Dala'il al-I'jaz](#). His material was further organized by Fakhr ad-Din al-Razi (d. 1209) in his [Nihayat al-I'jaz fi Dirayat al-I'jaz](#) and put to practical purposes by al-Zamakhshari (d. 1144 CE) in his exegesis of the Qur'an entitled [al-Kashasaf](#), rich in rhetorical analysis of the Qur'anic style.^[18]

Hardly anything new has been added by later authors.

Is The Bible Inimitable?

Anyone who has read the history of the Bible as a text as well as [the constantly changing canon at the whims of the leaders of the Church](#) and some 300,000+ variant readings in the New Testament itself would suggest that no book in history enjoyed such a reputation. The process of serious editing through which the Christian Bible went through is unparalleled in its almost 2000 year history. This would itself make the Bible an inimitable book.

As far as the language of the Bible and its stylistic perfection is concerned, the Bible does not make any such claim. Therefore, it not does challenge the mankind of produce a few verses or a chapter like it. Further, it is a Christian claim that the Bible contains scribal and linguistic errors. The language in which the Greek New Testament was written is demotic Greek which itself has little or no regard for grammatical rules of classical Greek. Comparing the stylistic perfection of the Qur'an versus stylistic imperfection of the Bible, von Grunebaum states:

In contrast to the stylistic perfection of the Kur'an with the stylistic imperfections of the older Scriptures the Muslim theologian found himself unknowingly and on purely postulative grounds in agreement with long line of Christian thinkers whose outlook on the Biblical text is best summed up in Nietzsche's brash dictum that the Holy Ghost wrote bad Greek.^[19]

Futher, he elaborates the position of Western theologians on the canonization process and composition of the Bible:

The knowledge of the Western theologian that the Biblical books were redacted by different writers and that they were, in many cases, accessible to him only in (inspired) translation facilitated admission of formal imperfections in Scripture and there with lessened the compulsive insistence on its stylistic authority. Christian teaching, leaving the inspired writer, under the guidance of the Holy Spirit, free in matters of style, has provided no motivation to seek an exact correlation between the revealed text on the one hand and grammar and rhetoric on the other. It thereby relieved the theologian and the critic from searching for a harmony between two stylistic worlds, which at best would yield an ahistoric concept of literary perfection and at worst would prevent anything resembling textual and substantive criticism of Revelation....

In Christianity, besides, the apology for the "low" style of the Bible is merely a part of educational problem - what to do with secular erudition within Christianity; whereas in Islam, the central position of the Kur'an, as the focal point and justification of grammatical and literary studies, was theoretically at least, never contested within the believing community.^[20]

That pretty much sums up the Bible, its stylistic perfection (or the lack of it!) and the position of Western theologians.

And Allah knows best!

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[16] *Ibid.*, pp. 415-416.

[17] [The Encyclopedia Of Religion](#), *Op.Cit*, p. 88.

[18] *Ibid.*

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[20] *Ibid.*

Chapter 22: Responses to The Qur'an Literary Challenge:

Musaylimah al Kadhdhab's Response to the Challenge:

Musaylimah Al-Kadhdhab (Musaylimah the Liar) was a man who claimed to be a Messenger of God during the Prophet Muhammad (peace be upon him's) lifetime.

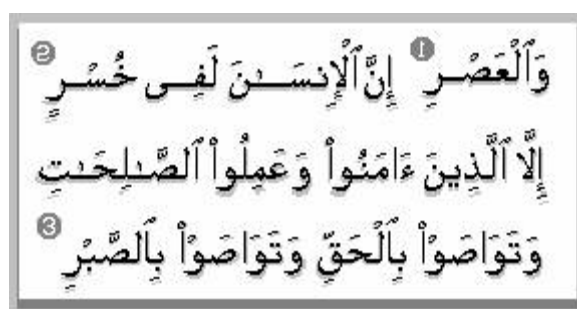
Here is an example of his 'Quran' which he made up, mentioned in Tafseer Ibn Katheer (tafseer of surah al 'Asr);

They have mentioned that `Amr bin Al-`As went to visit Musaylimah Al-Kadhdhab after the Messenger of Allah was commissioned (as a Prophet) and before `Amr had accepted Islam. Upon his arrival, Musaylimah said to him,

“What has been revealed to your friend (Muhammad) during this time”

`Amr said, “A short and concise Surah has been revealed to him.”

Musaylimah then said, “What is it” `Amr replied;



(By Al-`Asr (Time). Verily, man is in loss. Except those who believe and do righteous deeds, and recommend one another to the truth, and recommend one another to patience.)

So Musaylimah thought for a while. Then he said, “Indeed something similar has also been revealed to me.”

`Amr asked him, “What is it”

He replied,

وبر يا وبر ،إنما أنت إيراد و صدر ،و سائرک حفر نقر

“O Wabr* (a small, furry mammal; Hyrax), O Wabr! You are only two ears and a chest, and the rest of you is digging and burrowing.”

Then he said, “What do you think, O `Amr”

So `Amr said to him, “By Allah! Verily, you know that I know you are lying.”

*The Wabr is a small animal that resembles a cat, and the largest thing on it is its ears and its torso, while the rest of it is ugly. Musaylimah intended by the composition of these nonsensical verses to produce something which would oppose the Qur'an. Yet, it was not even convincing to the idol worshipper of that time!

[Tafsir Ibn Kathir, Surat al-Asr](#)

...the Andalusian belletrist Yahya b. al-Hakam al-Ghazal, [called by his biographers the ‘The sage of al-Andalus, its poet and oracle’, dared to attempt to produce a pendant to surah 112 containing the Islamic credo. ‘But he has overcome by terrible fear and shuddering when he embarked upon this work and thus returned to God.’](#)

Source: Ignaz Goldziher, Ed. S M Stern, *Muslim Studies (Muhammedanische Studien) II*, 1971, George Allen & Unwin Ltd., London, pp. 364

More: <http://www.islamic-awareness.org/Quran/Miracle/ijaz1.html#Mus>

‘Surah’ Iman [Faith]:

Introduction:

The following ‘surah’ is a Christian Response to the Qur'an Literary Challenge, from the infamous christian site; SuraLikeIt.com.

We will quote the ‘surah’ produced, and provide our commentary below it, insha' Allah.

سورة الإيمان

واذْكُرْ فِي الْكِتَابِ الْخَوَارِجِينَ إِذْ عَصَتِ الرِّيَاحُ بِهِمْ لَيْلًا
وَهُمْ يُبْجِرُونَ (١) إِذْ تَرَأَى عَلَى الْمِيَاهِ لَهمْ طَيْفٌ الْمَسِيحِ
يَمْشِي ، فَقَالُوا أَهوَ رَبُّنَا يَهْزَأُ بِنَا أَمْ قَدِ مَسَّنا ضَرْبٌ مِنْ
جُنُونٍ (٢) فَجَاءَ هَهمْ صَوْتُ الْمَعْلَمِ أَنْ لَا تَخَافُوا إِنِّي أَنَا
هُوَ أَفَلَا تُبْصِرُونَ (٣) فَهَتَفَ هَاتِفٌ مِنْهُمْ يَقُولُ رَبِّي مُرْنِي
إِنْ كُنْتَ حَقًّا هُوَ ، آتِي عَلَى الْمِيَاهِ إِلَيْكَ ، عَسَى أَنْ يَبْدَلَ
اللَّهُ شَكِّي بَيَقِينٍ (٤) قَالَ فَاسْمِعْ إِلَيَّ وَلَتَكُنَّ لِلنَّاسِ آيَةٌ
لَعَلَّهُمْ يَتَذَكَّرُونَ . (٥) وَإِذْ طَفِقَ الْخَوَارِجُ يَمْشِي رَأَى
شِدَّةَ الرِّيحِ فَخَافَ وَبَدَأَ يَغْرَقُ فَصاحَ بِرَبِّهِ يَسْتَعِينُ (٦)
فَمَدَّ بِيَمِينِهِ لَهُ فَأَخَذَهُ بِهَا وَقَالَ يَا قَلِيلَ الْإِيمَانِ هَذَا
جِزَاءُ الْمُؤْتَرِينَ (٧) وَإِذْ ركبَ السَّفِينَةَ مَعَهُ سَكَنَتِ
الرِّيحُ لَتَوَّهَا فَسَبَّحَ الْخَوَارِجُونَ بِحَمْدِهِ ، وَهَتَفُوا لَهُ
قَائِلِينَ (٨) أَنْتَ هُوَ ابْنُ اللَّهِ حَقًّا ، بَكَّحْنَا آمَنَّا ،
وَأَمَّا مَكَانُ خُرُوجِ سَاجِدِينَ (٩) قَالَ طُوبَى لِلَّذِينَ آمَنُوا وَلَمْ
يَلْبَسُوا إِيمَانَهُمْ بِشَكٍّ فَأُولَئِكَ هُمُ الْمُفْلِحُونَ (١٠)

And make mention of the disciples in the Book, when the wind blew while they were sailing at night. (1)

{ wadhkur filkitabibil hawari-yeena idha asafatir ri-yahoo bihem

laylan wahum yubhiroon }

And then it appeared to them seeing the phantom of Christ walking on the
water. They said: Is He our Lord deriding us or have we gone insane? (2)

{ Idh tara'a lahum alal mi-yahee tayful Maseehee yamshee fakaloo

a'huwa rabbuna yahza'oo bina am kad massana tayfun min junoon. }

And there came the voice of the Master announcing to them:

Do not fear, It is I, Don't you see. (3)

{ faja'ahumu sawtul-mu'allimi an la takhafoo inni ana huwa

afala tubsiroon? }

Hence, one of them shouted and asked: My Lord, order me, if you
were He, to walk toward you on the water, So God may convert my
doubt to certitude. (4)

{ fahatafa hatifon minhumu yakooloo rabbi murni in kunta hakkan huwa

atee alal miyahee elayka asa an yubaddilal'tahoo shalli biyakeen }

He { The Lord) said to him, come toward me and be a miracle for man
that they may remember. (5)

{ kala fas'a elay'ya walitakun linnasi ayatan la'allahumu yatadhakkaroon }

And as the disciple began to walk, he saw how strong the wind was
so he became afraid and began to drown. Thus he yelled asking his

lord to help. (6)

{wa'idh tafikal hawari'yoo yamshee ra'a shiddatar'reehi fakhafa
wabada'a yaghrakoo fasa'ha birabbihee yasta'een.}

And He {The Lord} extended His hand to him and took him with it and
said: Oh you who has little faith, such is the reward of those who
doubt. (7)

{famadda biyameenihi lahoo fa'akhadhahoo biha wakala ya kalilal
imani hadha jaza'ool mumtareen}

And as soon as He went on the ship with him the wind calmed down and
the disciples thanked Him with praise and shouted and said: (8)

{wa idh rakibas safinata ma'ahoo sakanatir riyahoo lita'wiha
fasabbahal hawari'yoona bihamdihee wahatafoo lahoo ka'ileen}

You are truly the Son of God; in you we believed and in front of you
we kneel. (9)

{anta huwab'nullahi hakkan fika nahnoo amanna wa'amamka
nakhurroo sajideen}

He said: Joy is for those who believed without mixing their faith
with a doubt for those are truly the successful. (10)

{kala tooba lilladheena amanoo walam yulbisoo imanahumu
bishakken fa'oola'ika humul muflihoon}

And make mention of the disciples in the Book, when the wind blew while they were sailing at night. (1)

{wadhkur filkitabbil hawari-yeena idha asafatir ri-yahoo bihem
laylan wahum yubhiroon}

And then it appeared to them seeing the phantom of Christ walking on the
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Hence, one of them shouted and asked: My Lord, order me, if you
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He said: Joy is for those who believed without mixing their faith with a doubt for those are truly the successful. (10)

{kala tooba lilladheena amanoo walam yulbisoo imanahumu
bishakken fa'oola'ika humul muflihoon}

Our Refutation:

1 – Incorrect Plagiarism of:

Wa-dhkur fi-'l-Kitaab [وَاذْكُرْ فِي الْكِتَابِ] – And (also) mention in the Book...

The ‘surah’ Iman starts with a famous Qur’anic expression that is;

“*Wa-dhkur fi-'l-Kitab*” which means: “**And (Also) mention in the Book (The story of)...**” (please confer to the Qur’an; see [surah Maryam 19:16](#), [19:41](#), [19:51](#), [19:54](#) and [19:56](#)).

This expression requires presence of previous verses, I think they put this expression to make Muslims feel familiar, thus not rejecting it quickly from the beginning.

What could be used instead:

In fact, there are many other more suitable Qur’anic expressions to plagiarize like;

a – *Hal ataaka hadeeth* [هَلْ أَتَاكَ حَدِيثٌ] – Has the story reached you..

(please see to [al Dhariyat 51:24](#) and [Nazi’at 79:16](#)) or;

b- “*Hal ataaka nabaa* [هَلْ أَتَاكَ نَبَأٌ] – has the news reached you?”

(Qur'an [Saad 38:21](#)).

But all these examples are none but plagiarism, which indicates the challenger's inability to bring a better (or even similar) expression.

2 – Incorrect Useage of: Reeh & Riyah – Wind.

And make mention of the disciples in the Book, when the **wind** blew while they were sailing at night. (1) {wadhkur filkitabbil hawari-yeena idha asafatir **ri-yahoo** bihem laylan wahum yubhiroon}

In the 1st verse they erroneously used the word “**Riyah**” for stormy wind;

‘**Riyah**’ refers to the wind that brings a blessing while ‘**Reeh**’ refers to the stormy wind or that associated with punishment.

So they should have used the word ‘**Reeh**’ [stormy/violent wind].

Qur'an and Sunnah Examples of Reeh and Riyah:

‘**Reeh**’ [punishment/violent wind] is mentioned in the Qur'an;

see; [Ibrahim 14:18](#), [Fussilat 41:86](#), [Dhariyat 51:43](#), [Qamar 54:19](#) and [Haaqqah 69:6](#).

‘**Riyah**’ [blessed wind] is mentioned in; Qur'an [al Hijr 15:22](#).

The Messenger of God (peace be upon him) used to say when the wind came (with the meaning):

“O God! make it **Riyah [blessed wind]** and not **Reeh. [punishing wind]**”

Repeated Error:

One expects that they should at least know how to use Arabic, this mistake is repeated again in verse 8, while in verse 6 they used the word ‘Reeh’ which indicates their ignorance of correct usage of this little Arabic word.

This is a very embarrassing flaw because no educated Arab should make it.

‘Surah’ Iman:

Verse 6 – CORRECT:

And as the disciple began to walk, he saw how **strong the wind** was so he became afraid and began to drown. Thus he yelled asking his lord to help. (6)

{wa'idh tafikal hawari'yoo yamshee ra'a shiddatar' **reehi** fakhafa wabada'a yaghrakoo fasa'ha birabbihee yasta'een.}

Verse 8 – WRONG:

And as soon as He went on the ship with him the **wind calmed down** and the disciples thanked Him with praise and shouted and said: (8)

{wa idh rakibas safinata ma'ahoo sakanatir **riyahoo** lita'wiha fasabbahal hawari'yoona bihamdihee wahatafoo lahoo ka'ileen}

Verse 6 was linguistically **correct** (since Reeh was used to show a Powerful wind.)

However; **Verse 8 was linguistically wrong** – since the word Riyah was used = a Calm wind.

Translation:... the **calm wind [riyaah]** calmed down...

This is **not correct** since the Author is trying to describe a powerful wind – **reeh** (mentioned in verse 6) calming down [into **riyah**].

3 – Use of Comical Expressions:

All above criticism can be easily fixed through re-edition, but what about comic expressions like “Tayf-ul-Masih Yamshi (the Right Handed Group of the Messiah!)” in verse 2, “Tafaqa Al-Hawwari Yamshi”, “Fa khaf wa bad’a Yaghraq” (he feared and started drowning) in verse 6 and others?!

4 – Lack of Smoothness/Flow in Recitation:

In addition to many crippled expressions that pop up causing marked disharmony, one does not feel the smoothness of the Qur'an in this forged surah. This is part of the beauty of a text in the Arabic language – that it flows easily off your tongue smoothly. The Quran achieves this, but this fake surah does not.

It would be interesting for someone to recite this ‘surah’ Iman on audio and compare it to Qur’anic recitation.

5 – Unnecessary Words – could easily be Removed – without altering it’s Meaning.

You can notice how many (unnecessary) details are present in ‘surah’ Iman, especially when compared with concentrated Qur’anic narration.

Words which could be Removed from ‘surah’ Iman, **without altering it’s meaning;**

Ayah 1: ‘**bi** HiM’ [**with** them] in verse 1,

Ayah 2: ‘**la** HuM’ [**for** them] in verse 2,

Ayah 4: ‘**min** hum’ [**from** them] in verse 4 (in fact the entire verse can be summerized to the half without any change in meaning),

Ayah 8: ‘**ma’a** hu’ [**with** him] and ‘**la** hu’ [for him] in verse 8,

Ayah 9: ‘**nahn**’ [we] and ‘**amama-k**’ [**in front (of)** you] in verse 9.

Words/Phrases which could be Summarized:

In **Ayah 7:** One reads;

And He {The Lord} extended His hand to him and took him with it and said: Oh you who has little faith, such is the reward of those who doubt. (7)
{**famadda biyameenihi lahoo fa’akhadhahoo bihawakala ya kalilal imani hadha jaza’ool mumtareen**} “*then he stretched his right (hand) to him, then he took him with it.*”

Can't they just write “**Then he took him with his right (hand).**”?! - [**فَأَخَذَهُ بِيَدِهِ الْيَمِينِ** - *fa akhadhahu bi yadihi-l yameen*]?

Unsuitable words;

In addition to lack of smoothness and ease, there is unnecessary use of unsuitable words like ‘miyah’ for water and ‘tara’a’ – see or view in verse 2.

6 – The Story itself has a **Lack of Thematic Connection & Meaning:**

The story itself is weak and unlinked to each other in Lessons;

Lets look at a Brief Summary of ‘Surah’ Iman;

1 – First disciples sought a sign – that is walking on water,

2 – then we read that the disciple was about to drown and

3 – Finally we read that the disciples praised him for a completely different reason other than walking on water, that is the stopping of the wind!

This is unlike the Qur’an which has one main Thematic message in each surah, with passages and words of the aayaat working with each other to enhance that main message [see the tafsirs' on LinguisticMiracle.com Index for examples of Quranic surahs'.].

No verses or words combined together to enhance the conclusion of surah Iman. Rather, it was only like a linear story.

7 – **Plagiarisms’ from the Aayaat of the Qur’an:**

I’ll try to enlist plagiarized Qur’anic expressions’ in surah Iman;

Surah Iman;

A -in, **verse 1**, “wa-dhkur fel-kitab” [**وَإِذْ كُتِبَ فِي الْكِتَابِ**] – “*and mention in the Book..*”

see it’s mention in Qur’an; [surah Maryam 19:16](#), [19:41](#), [19:51](#), [19:54](#) and [19:56](#)

B -in **verse 3**, “inni ana howa” – Surely I am him..

An, imitation of the Qur’an when Allah says to Moses;

Innee ana Allah – [**إِنِّي أَنَا اللَّهُ**]- *Surely I am Allah..* [[Qassas 28:30](#), [Taha 20:14](#)]

and

“a-fa-laa tubsiroun” [**أَفَلَا تُبْصِرُونَ**] – Do you not see?

See the same phrase in; Qur’an – surah [Zukhruf 43:51](#), [Dhariyat 51:21](#)

C - in **verse 4**,

“hatafa hatefon” – **“shouted a shouter.”**

قَالَ قَائِلٌ – Qaala Qaa’ilon – “Said a Sayer..”

[said in; surah [Yusuf 12:10](#), [Kahf 18:19](#), [Saffat 37:51](#)],

A similar style of speech has been copied from the Qur’an.

and

Verse 4: **“asaa** **yuBaddiLa** Allah... – Perhaps Allah will change (something)..

The Qur’an has a similar phrase;

‘asaa Rabbuna **an** **yuBDiLa** **عَسَىٰ رَبُّنَا أَن يُبَدِّلَنَا** – Perhaps our Lord will change (something i.e. better for us).. [[Qalam 68:32](#)]

D -in **verse 5**, mostly the whole verse is composed of different plagiarized expressions.

He {The Lord} said to him, **come toward me** and be a miracle for man that they may remember. (5)

{**kaala fas'a elay'ya wa-lita-kun li-nnasi aayatan la'allahumu yatadhakkaroon**}

Kaala [(He) **قَالَ Said**] – a common statement said in the Qur'an at the beginning of aayaat. [see; [al A'raf 7:12](#), [7:13](#), [7:14](#), [7:15](#), [7:16](#), al [Bagarah 2:33](#), and much more examples.]

Fas'a elayya – come to me.

Similar to the Qur'an - surah [Jumu'ah 62:9](#) - **Fas'aw elaa** dhikrillah **فَاسْعُوا إِلَىٰ ذِكْرِ اللَّهِ**= come to the remembrance of Allah.

Wa li ta-kun ayan lin-naas – and you be a sign for mankind. Similar to Qur'an – surah al [Fat-h 48:20](#) –

wa li ta-koon aayaatan lil mu'mineen [**وَلِتَكُونَ آيَةً لِّلْمُؤْمِنِينَ**] – and it be a sign for the believers. **La'al-lahum yaTa-dhakkaroon – that [perhaps] they may remember**

“A sign for mankind – **that [perhaps] they may remember.**”

[[Baqarah 2:221](#)] [**آيَاتِهِ لِلنَّاسِ لَعَلَّهُمْ يَتَذَكَّرُونَ**]

E – in **verse 6**;

“berabbihi ya**Sta’een**” – by his Lord, he turned **for help**.

Similar words to surah al Fatiha in the Qur’an;

إِيَّاكَ نَسْتَعِينُ

and You [God] we **ask for help**. [[Fatiha 1:5](#)] – wa iyyaaka na-sta’een

F - in **verse 7**,

“hatha jazaa-ul-mumtareen” – this is the reward of the doubters.

Similar to a common phrase in the Qur'an;

[ذَلِكْ جَزَاءُ الْكَافِرِينَ] - dhalika **jazaa'**-ul kaafireen – **that** [hell] **is the reward** of the disbelievers.

G - in verse 8,

“**sabbaha** be**hamdeh**” – glorified.. **praised**.

Similar to;

[فَسَبِّحْ بِحَمْدِ رَبِّكَ] – fa sabbih behamdi Rabbik – then **glorify** and **praise** your Lord.

[Qur'an - [Nasr 110:3](#)]

H - in verse 10,

He said: Joy is for those who believed without mixing their faith with a doubt for those are truly the successful.

(10) {kala tooba lilladheena amanoo **walam yulbisoo imanahumu bishakken fa'oola'ika humul muflihoon**}

Verse 10: wa lam yulbisoo imaanahum bi shakken – and do not clothe their belief with doubt.

Similar to the Qur'an;

[وَلَمْ يَلْبِسُوا إِيمَانَهُمْ بِظُلْمٍ]-wa lam yalbisoo imaanahum bi Dhulmen – and do not clothe their belief with wrongdoing. [[An'am 6:82](#)]

and another example from surah Iman;

Verse 10:fa'oola'ika hum-ul muflihoon – then it is they who are the successful

Similar to the Qur'an;

[وَأُولَئِكَ هُمُ الْمُفْلِحُونَ]- wa'oola'ika hum-ul muflihoon

and it is they who are the successful. [[Imraan 3:104](#)]

The Beginning Verse, and the Last Verse were Plagiarised from the Qur'an Purposelly:

Verse 1 started with an expression from the Qur'an which was plagiarized (although Incorrectly), so the challengers opened the surah with plagiarism and ended it with plagiarism of speech from Qur'an (in verse 10.)

This was **purposely done to make us feel that it was Qur'anic from the beginning of it's recital, and to end it with a Qur'anic phrase – to make it feel like a Qur'anic surah right at it's end.**

A Big Jazak Allahu khayran to [brother Moumen](#).

Section 6: What Experts & Orientalists said about the Qur'an Language:

al Walid ibn al Mughirah:

Ibn 'Abbas narrated:

"al-Walid bin al-Mughirah (a polytheist) came to the Messenger of Allah, Muhammad (peace be upon him). The Messenger of Allah recited the Qur'an to him, and al-Walid seemed to become affected and softened by it. Abu Jahl came to know of this, so, he came to al-Walid and said: "Don't you see that your people are collecting charity for you?"

He said: "And why is that?"

Abu Jahl replied: "So that they can give it to you, as they see that you went to Muhammad to get some of his food."

al-Walid said: "Quraysh knows that I am of the wealthiest of its sons."

Abu Jahl said: "So, say to Muhammad something that would convince your people that you oppose him."

al-Walid replied: **"And what can I possibly say? There is not a single man who is more knowledgeable of poetry or prose than I, or even that of the *Jinn*, and by Allah, what he says bears no resemblance to these things.**

By Allah, what he says has a sweetness to it, and a charm upon it; the highest part of it is fruitful and the lowest part of it is gushing forth with bounty; it dominates and cannot be dominated, and it crushes all that is under it."

[Reported by al-Hakim in '*al-Mustadrak*' (2/506-507) and at-Tabari in '*Jami' al-Bayan*' (29/156), and it is authentic]

Alî bin Rabban at-Ṭabarî who was Nestorian Christian, and at the age of 70 converted to Islam, asserts that he has never in any language found stylistic perfection equaling that of the Qur'an:

When I was a Christian I used to say, as did an uncle of mine who was one of the learned and eloquent men, that eloquence is not one of the signs of prophethood because it is common to all the peoples; but when I discarded (blind) imitation and (old) customs and gave up adhering to (mere) habit and training and reflected upon the meanings of the Qur'an I came to know that what the followers of the Qur'an claimed for it was true.

The fact is that I have not found any book, be it by an Arab or a Persian, an Indian or a Greek, right from the beginning of the world up to now, which contains at the same time praises of God, belief in the prophets and apostles, exhortations to good, everlasting deeds, command to do good and prohibition against doing evil, inspiration to the desire of paradise and to avoidance of hell-fire as this Qur'an does.

So when a person brings to us a book of such qualities, which inspires such reverence and sweetness in the hearts and which has achieved such an everlasting success and he is (at the same time) an illiterate person who did never learnt the art of writing or rhetoric, that book is without any doubt one of the signs of his Prophethood.

ʿAbdul Aleem, *Iʿjaz ul Qur'an*, [Islamic Culture](#), *Op. Cit.*, pp. 222-223.

The famous [Arabist H. Gibb](#) comments:

“Though, to be sure, the question of the literary merit is one not to be judged on a priori grounds but in relation to the genius of Arabic language; and **no man in fifteen hundred years has ever played on that deep toned instrument with such power, such boldness, and such range of emotional effect as Mohammad did.**”

This statement also comes from the famous Arab grammarian H. Gibb

Unique Genre

“As a literary monument the Koran thus stands by itself, a production unique to the Arabic literature, having neither forerunners nor successors in its own idiom. Muslims of all ages are united in proclaiming the inimitability not only of its contents but also of its style... and in forcing the High Arabic idiom into the expression of new ranges of thought the Koran develops a bold and strikingly effective rhetorical prose in which all the resources of syntactical modulation are exploited with great freedom and originality.”

Stubbe states:

“The truth is I do not find any understanding author who controverts the elegance of Al-Qur'an, it being generally esteemed as the standard of the Arabic language and eloquence.”

Zammit comments,

“Notwithstanding the literary excellence of some of the long pre-Islamic poems, or qasaid, the Qur'an is definitely on a level of its own as the most eminent written manifestation of the Arabic language.”

Sells states,

“...there is a quality to the sound of the Qur’an which anyone familiar with it in Arabic can recognize. Qur’anic commentators have discussed the power and beauty of this sound... is one of the key aspects of the science of analysing ijaz al-Qur’an (the inimitability of the Qur’an).”

Uniqueness:

Palmer explains:

“That the best of Arab writers has never succeeded in producing anything equal in merit to the Qur’an itself is not surprising”

Hirschfield says,

“The Qur’an is unapproachable as regards convincing power eloquence and even composition.”

Arberry states,

“Briefly, the rhetoric and rhythm of the Arabic of the Koran are so characteristic, so powerful, so highly emotive, that any version whatsoever is bound in the nature of things to be but a poor copy of the glittering splendour of the original.”

Arberry on his personal experience with the rhythm of the Qur’an:

“Whenever I hear the Quran chanted, it is as though I am listening to Music, underneath the flowing melody there is sounding... insistent beat of a drum, it is like the beating of my heart.”

Arbuthnot states:

“...the Koran is regarded as a specimen of the purest Arabic, written in half poetry and half prose. It has been said that in some cases grammarians have adopted their rules to agree with certain phrases and expressions used in it, and that though several attempts have been made to produce a work equal to it as far as elegant writing is concerned, none has as yet succeeded.”

Arbuthnot explains in his book “The Construction of the Bible and the Koran” this effect of the Qur’anic style:

“It is confessedly the standard of the Arabic tongue... The style of the Koran is generally beautiful and fluent... and in many places, especially where the majesty and attributes of God are described, sublime and magnificent... He succeeded so well, and so strangely captivated the minds of his audience, that several of his opponents thought it the effect of witchcraft and enchantment.”

Professor Philip H. Hitti:

“The style of the Koran is Gods’ style. It is different, incomparable and inimitable. This is basically what constitutes the ‘miraculous character’ (ijaz) of the Koran. Of all miracles, it is the greatest: if all men and jinn were to collaborate, they could not produce its like. The Prophet was authorized to challenge his critics to produce something comparable. The challenge was taken up by more than one stylist in Arabic literature-with a predictable conclusion (i.e. not being able to produce something ‘similar to it’).”

Aesthetic Reception

The Egyptian Mustafa Sadiq al-Rafi’i states:

“Anyone who heard it had no option but to surrender to the Qur’an... every single part of his mind was touched by the pure sound of the languages music, and portion by portion, note by note, he embraced its harmony, the perfection of its pattern, its formal completion. It was not much as if something was recited to him by rather as if something had burned itself into him.”

Montet in his translation of the Qur’an explains this unique Qur’anic feature,

“All those who are acquainted with the Qur’an in Arabic agree in praising the beauty of this religious book; its grandeur of form is so sublime that **no translation into any European language can allow us to appreciate it.**

Guillame suggests the reason for the Qur’an’s aesthetic qualities,

“It has a rhythm of peculiar beauty and a cadence that charms the ear. Many Christian Arabs speak of its style with warm admiration, and most Arabists acknowledge its excellence. When it is read aloud or recited it has an almost hypnotic effect...”

Armstrong states:

“From the above evidence the Quran is acknowledged to be written with the utmost beauty and purity of Language. It is incontestably the standard of the Arabic tongue, inimitable by any human pen, and because it still exists today, therefore insisted on as a permanent miracle sufficient to convince the world of its divine origin. If the Quran was written by Muhammad, why were not Arab scholars and linguists able to rival the Quran?”

Conclusion:

Irving explains:

“The Qur’an is a magnificent document... because of its matchlessness or inimitability.”

Bucaille says,

“The above observation makes the hypothesis advanced by those who see Muhammad as the author of the Qur’an untenable. How could a man, from being illiterate, become the most important author, in terms of literary merits, in the whole of Arabic literature?”

Armstrong suggests,

“From the above evidence the Quran is acknowledged to be written with the utmost beauty and purity of Language. It is incontestably the standard of the Arabic tongue, inimitable by any human pen, and because it still exists today, therefore insisted on as a permanent miracle sufficient to convince the world of its divine origin. **If the Quran was written by Muhammad, why were not Arab scholars and linguists able to rival the Quran?”**

There are however many other questions that relate back to the issue of authorship. To illustrate a vital point; How was it possible for an illiterate man to produce a unique style of the Arabic language and maintain that over a 23 year period, such that it has been collected to form a book, divided into chapters centred around major themes, but yet related to events that happened throughout that period and were specific to it? The following section taken from Draz’s book “An Eternal Challenge” probes this point further,

“When we consider carefully the timing of the revelation of the Qur’anic passages and surahs and their arrangement, we are profoundly astonished. We almost belie what we see and hear. We then begin to ask ourselves for an explanation of this highly improbable phenomenon: is it not true that this new passage of revelation has just been heard as new, addressing a particular event which is its only concern? Yet it sounds as though it is neither new nor separate from the rest. It seems as if it has been, along with the rest of the Qur’an, perfectly impressed on this man’s mind long before he has recited it to us. It has been fully engraved on his heart before its composition in the words he recites. How else can it unite so perfectly and harmoniously parts and pieces that do not naturally come together?... Is it as result of an experiment that follows a spontaneous thought? That could not be the case. When each part was put in its position, the one who placed them never had a new thought or introduced any modification or re-arrangement.

How then could he have determined his plan? And how could he have made his intention so clear in advance?... When we consider such detailed instructions on the arrangement of passages and surahs we are bound to conclude that there is a complete and detailed plan assigning the position of each passage before they are all revealed. Indeed the arrangement is made before the reasons leading to the revelation of any passage occur, and even before the start of the preliminary causes of such events... Such are the plain facts about the arrangement of the Qur’an as it was revealed in separate verses, passages and surahs over a period of 23 years. What does that tell us about its source?”

To end, Rev. R. Bosworth Smith concludes that the Qur’an, in his book “Muhammad and Muhammadanism”, is:

“...A miracle of purity of style, of wisdom and of truth. It is the one miracle claimed by Muhammad, his standing miracle, and a miracle indeed it is.”

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Section 7: Meaningful Prayer

What the words we say, and the Movements we do in Salaah (Prayer) really mean:

Takbeer Tahreema at the beginning of Salaah/namaz/prayer:

‘Allahu akbar’ means - ‘Allah is greater’.

We say this at the beginning of our Salaah, and by saying it – we are telling ourselves that ‘Allah is greater’ than anything else in our lives. So now we need to focus on Allah in our prayer.

Rukoo’ (Bowing) – **Subhaana** Rabbiy al-’ADheem -

Subhaan comes from the root word Sabaha = it Floated.

Anything which is constantly Floating or Gliding.

Meaning: something which does not sink or fall – but keeps in its high position.

This is why Allah says; ‘Subhaan Allah’ about Himself when the disbelievers slander Him (i.e. by accusing Him of having a son, or daughters etc.)

Subh = **Perfection**, Gliding/floating above all falsehood and evil.

Subh-**AAN** = **ABUNDANT/LOADS** of Perfection.

So by saying; Subhaana Rabbiy = Abundant Perfection (to)

Rabb-IY (رَبِّي) [MY Master].

The Meaning related to RUKOO’ (bowing)-

By bowing to Allah, we are standing in a position which is lower than our normal standing position - which means we are not in a state of perfection and balance and

uprightness (a hint of the implication of ‘subh’). Yet we are bowing to One who is ALWAYS Subhaanah (Perfect/Above ALL).

GEM: This is why we are praising Allah as ‘subhaana Rabbiy’ (perfectly upright is my Master), showing that we are humbling ourselves to His Perfection, by Lowering ourselves from our normal Upright (subh) position.

al-’ADheem (الْعَظِيم) – from the word; ‘ADhm (عظم) = Bone.

The Bone is strong and firm and has all descriptions of being the Strength and structure of the body.

So Allah is the ‘ADheem = Strong, Firm, Powerful.

‘aDhEEm عَظِيم (the letter ‘Ya’ after the 2nd Root Letter signifies ‘Constant’) = CONSTANTLY strong, firm, powerful.

= Subhaana Rabbiy al-’ADheem رَبِّي الْعَظِيم -Perfect is my Master, the Constantly Strong, Firm and Powerful.

RUKOO’ (bowing) – We praise Allah as al-’ADheem – the Firm, Powerful, and we know that the ‘ADhm (Bone) is Stable.

So Allah is al-’ADheem – constantly Stable/firm/powerful.

Now Abdul Nasir Jangda mentioned in his tafseer (i think surah Haqqah 69:52) that when we do Rukoo’ [bowing] to Allah – we are in one of the most Non-Stable positions. So that even if a really strong man was in Rukoo’ (bowing) position, and a child ran past him and accidentally pushed him – this man would probably fall or lose stability. Showing that humans are not Constantly stable.

GEM: So by bowing to Allah in Rukoo’ – we are admitting our Weakness and Instability (Lack of Stability/strength/firmness) to our Master Allah, al-’ADheem (the Constantly Firm/Stable/Strong.).

Sajdah (Prostration) – Subhaana Rabbiy al-A’la رَبِّي الْأَعْلَى:

Subhaana = Abundant Perfection and Constant Highness is given to Allah as praise when we are in the lowest position in our prayer.

So we praise His highness when we are low position which is not normal for humans to be in, except when in a state of total submission, dependance and weakness.

So we admit our weakness and dependance to Allah by lowering ourselves in a position which everyone (Muslim or non-Muslim) recognizes as submission.

al-A’la (أَعْلَى) = the Higher.

When we prostrate (do Sajdah) to Allah – we place ourselves in the lowest position the human can get.

By placing your face on the ground – you are saying you are the lowest, and the Arabs would say to someone they hated; ‘May your nose be rubbed in dust’ (on the ground) – i.e. may you be humiliated.

So for someone to place their nose on the ground is humiliation, but the believer puts his nose on the Lowest ground for no-one, except for One only. Who? Al-A’la (the Highest!)

We gain strength through this, and none experiences the true joy of it except the Muslim, and none finds honor through sajdah (prostration) except the Muslim.

Hadith:

(I swear regarding three matters: no charity shall ever decrease the wealth; whenever one forgives people, then Allah will magnify his honor; and he who is humble for Allah, then Allah will raise his rank.) [Tafsir ibn Katheer]

PART B: Learn to Understand Arabic in 12 Colored Tables

Links:

<http://www.ArabicGems.co.uk>

<http://www.islamic-awareness.org/Quran/>

Lisanularab.org

Bayyinah.com/podcast

LinguisticMiracle.com / LinguisticMiracle.blogspot.com

Easy to use, Type & Search - Arabic-English Dictionaries:

- <http://www.ejtaal.net/m/aa> (Hans Wehr and Lanes Lexicon – **Fast, Searchable, and works on SmartPhones** too.)

- [Lanes Lexicon with English Search](#):

<http://www.perseus.tufts.edu/hopper/collection?collection=Perseus:corpus:perseus,work,Lane,%20An%20Arabic-English%20Lexicon>

- **Lanes Lexicon Online** - <http://www.tyndalearchive.com/tabs/lane/>

- <http://aratools.com/>

- <http://dictionary.sakhr.com/> al Sakhr Dictionary (similar to al the famous al Mawrid Dictionary.)

- <http://translate.google.com/>

Downloadable Dictionaries: (open with free [Adobe Reader](#))

[Arabic-English Dictionary Of Qur’anic Usage](#) (by ELSAID M. BADAWI, & MUHAMMAD ABDEL HALEEM):

<http://www.archive.org/download/LearnArabicPackageinc.LanesLexiconArabicDictionaryNearSynonyms/Arabic-English-Dictionary-Quranic-Usage.pdf>

Dictionary of the Holy Qur’an – by Malik Ghulam Farid [\[1\]](#) [\[2\]](#):

(the author is from the false Ahmadi sect, but the book is reliable inshaa’ Allah)

http://www.archive.org/download/DictionaryOfTheHolyQuran-ReallyGoodArabic-englishDictionarybutBe/dictionary_quran.pdf

Books on Qur'an -

Near Synonyms - Nouman Ali Khan:

<http://ia600705.us.archive.org/12/items/BayyinahE-bookGemsCollection-Linguisticmiracle.com/near-synonyms-nouman-ali-khan-muslimmattersorg.pdf>

Mutaraadifaat-ul-Qur’an - Abdul Rahman al Kilaani **[Urdu]**

A good book in Urdu on this subject is called Mutaraadifaat ul Qur'an by Abdul Rahman al Kilaani. English translation site for it is <http://quransynonyms.com>

http://archive.org/download/Mutaradifaat-ul-Quran_314/Mutaradifaat-ul-Quran.pdf (download original book in Urdu)

Contact:

Nouman Ali Khan (Bayyinah.com/podcast): arabic@bayyinah.com

Mansour Emmanuel: mansour.emmanuel@gmail.com

Mohtanick Jamil ([ArabicLikeABoss](#)): <http://www.facebook.com/mohtanickjamil>

Hamza Andreas Tzortzis: <http://www.hamzatzortzis.com> (click on ‘[Contact](#)’)

Osama Abdallah ([scientific linguistic miracles](#) - Answering-Christianity.com): QuranSearchCom@yahoo.com

LearnQuranicArabic: <http://www.youtube.com/user/LearnQuranicArabic>

Author of this book: LinguisticMiracle@gmail.com

Other Books by the Same Author:

[Learn to Understand Arabic in just 12 Colored Tables!](#)

http://www.archive.org/download/UnderstandArabicIn12ColoredTables/Understand_Arabic_in_12_coloured_Tables.pdf

[Urdu for Arabs](#) (and those who know the Arabic script) :

http://www.archive.org/download/UrduLessons-ForArabsNonArabsfinal/urdu_lessons_final.pdf

[Salaf Stories](#) (<http://salaf-stories.blogspot.com>):

http://www.archive.org/download/Salaf-storiesFinal2-AddedMoreJinnStories/salaf-stories_Final.pdf

[My MSN Story](#): (a book created specifically for non-Islamic youth)

http://www.archive.org/download/MyMsnStory-AMuslimExperience.awesomeStoryWithAmazingLessonsTo/my_msn_Story.pdf

Appendix :

Links on Qur'an, Arabic Grammar and Vocabulary learning material in English, Urdu and Arabic.

[Qur'an, Translations and Tafsir, Miracles and Inimitability](#)

Freely downloadable material on Qur'an, its translation attempts, tafsir attempts, and studies like works on Qur'an's Miracles, Inimitability, Balaghah, Language etc. For links in **bold**, right click and save link/target as to download. For links in ***bold italic***, click the link and then download the book from the site reached via the link.

Free Qur'an downloadable files

[Qur'an Arabic](#) (Uthmani Script)

[Qur'an Arabic](#) , [mirror](#) (Subcontinent Style)

[Qur'an Arabic](#) , [mirror](#) (Arabia Style)

[Qur'an Arabic](#) , [mirror](#) (Tajweed Style)

[A Word for Word Meaning of the Qur'an by Muhammad Mohar Ali](#) ,

[Qur'an Arabic in flash Ebook](#) (also check more options, book type to check 12 styles in which you can read)

[Qur'an Arabic – various downloadable styles](#) .

<http://quran.com> (Useful online data)

www.quranpda.com (Various Downloadable documents)

[Qur'an Translation by Pikthal](#) , [mirror](#) ,

[Qur'an translation with footnotes by Pikthal](#) , [mirror](#) ,

[Qur'an Translation with footnotes by Saheeh International](#) , [mirror](#) ,

[Qur'an Software](#) with Arabic, & English Translation by Pikhtal

[Qur'an Software with Arabic, & 9 English Translations & Translations in other languages](#) ,

[Qur'an Arabic with English translation by Mufti Taqi Usmani](#) , [mirror](#) ,

[Qur'an study site](#) ,

[Qur'an Translation by Aisha Bewley](#) , [mirror](#) ,

[Qur'an Reciter Software with Pikthal, Shakir & Yusuf Ali translations](#) ,

[Video lectures on Translation & Explanation of the Qur'an in Urdu by Dr Israr Ahmed](#) (The famous & widely watched Bayan-ul-Qur'an 1998) ,

[Bayan-ul-Qur'an 1998 in Higher quality Mp4 format](#) ,

[Video lectures on Translation & Explanation of the Qur'an in English by Dr Israr Ahmed](#) ,

[Qur'an Media player](#) (from <http://www.quranacademy.com>)

[Urdu: Tafheem ul Qur'an by Maududi](#) ,

Tafsir Ibn e Kathir : [online](#) , [download](#) ,

[In the Shade of the Qur'an](#) by Sayyid Qutb , [mirror](#) ,

[Ma'ariful Qur'an](#) by Mufti Muhammad Shafi

[Qur'an Complex](#) ,

[Tanzil Navigator](#) ,

[AlTafsir site](#) ,

[Qur'an Urdu resources](#) (Also contains freely downloadable Urdu: Tafsir Ibn e Kathir, Tafheem ul Qur'an by Maududi, Ar Raheeq al Makhtoom, Sahih Bukhari & Sahih Muslim)

[Tadabbur i Qur'an](#) by Amin Ahsan Islahi

[Atlas of the Qur'an](#) , [mirror](#) ,

[Qur'an software](#) with translation, tafseer and some other features

[Qur'an website](#) ,

[More Qur'an Translations: Pikthal, Daryabadi, Yusuf Ali, Asad, Muhsin Khan, Abdel Haleem and more...](#) .

[Online Qur'an and other books study tool](#) .

[Various tafaasir and related books](#)

[The Arabic Qur'an is the Miraculous & Flawless Word of ALLAH , but translations are merely attempts to study & then present the limited understanding of the translator. Additional loss to translation occurs by removing the translator's footnotes & explanation. Learning Classical Arabic Grammar oneself & studying the Qur'an directly is better.]

Miraculous Qur'an – Qur'an's Inimitability, Balaghah, Language. Miracles etc...

[Qur'anic Studies: Grammar & Balaghah + Literacy Aspects](#) , [mirror](#) ,

[Arabic Gems](#) ,

www.linguisticmiracle.com , <http://linguisticmiracle.wordpress.com/> , www.qurangems.com , Lectures : www.nakcollection.com/ .

[The Inimitable Qur'an](#) , [Blog posts by Hamza Tzortzis on the Inimitable Qur'an](#) ,

[Top Scientists Confess that the Qur'an is the Word of ALLAH](#) ,

[Miracles of the Qur'an 1](#) , [Miracles of the Qur'an 2](#) , [Miracles of the Qur'an 3](#) , [Miracles of the Qur'an 4](#) ,

Miracles of the Qur'an Books : [Book 1](#) , [Book 2](#) , [Book 3](#) ,

[Unchallengable Miracle](#) , (www.quranmiracles.com) .

[The Qur'an : The Book Free of Doubt](#) - explanatory essays into I'jaz al Qur'an and Other Topics – by Syed Minir Wasti

www.islamic-awareness.org ,

[Overwhelming scientific miracles in the Qur'an](#) (Only see the scientific miracles & some interfaith material & try to avoid the site's remaining content)

[Arabic Grammar and Vocabulary Books in English](#)

Following is a collection of some useful books and material in English. For links in **bold**, right click and save link/target as to download. For links in ***bold italic***, click the link and then download the book from the site reached via the link.

Classical Arabic Grammar Books, can be used as a text book + reference book

[Mirror for this and below 2 sections](#) ,

A comprehensive Classical Arabic Grammar book in English. Important for serious students of Classical Arabic Grammar. Always study Qur'anic & Classical Arabic Grammar for Islamic study. Modern standard Arabic is different.

High quality versions with multiple options i.e. downloading colored & black & white pdf & djvu.

[A Grammar of the Arabic Language by W. Wright Volume 1](#) ,

[A Grammar of the Arabic Language by W. Wright Volume 2](#) ,

Alternate high quality versions with multiple options i.e. downloading colored & black & white pdf & djvu.

[A Grammar of the Arabic Language by W. Wright Volume 1](#) ,

[A Grammar of the Arabic Language by W. Wright Volume 2](#) .

Classical Arabic Grammar Books, can be used as reference books

A Grammar of the Classical Arabic Grammar by Mortimer Sloper Howell : (Printed in 7 volumes i.e. 7 separate books, in 4 parts, both numberings mentioned below)

Part 1: Volumes 1 and Volume 3 Introduction & some material on Noun, not yet found for free download!

[Part 1: Volume 2 – Chapter 5 & 6](#) , [Part 1: Volume 4 – chapter 12 onwards on Noun](#) ,

[Volume 5: Part 2 The Verb + Part 3 The Particle](#) , [Part 4: Volume 6 Common Processes part 1](#) , [Part 4: Volume 7 Common Processes part 2](#) ,

[Howell's Arabic Grammar Table of contents image](#) .

[A Grammar of Classical Arabic by Wolfdietrich Fischer 3rd edition](#)

Dr V Abdur Rahim's free material for learning Arabic

www.lqtoronto.com/downloads.html ,

www.drvaniya.com

Basics of Classical Arabic Grammar

[Mirror for this section](#) ,

Arabic Grammar & Vocabulary Posts [Selection 1](#) , [Selection 2](#) ,

[Arabic Tutor 1](#) , [Arabic Tutor 2](#) ,

[Arabic Tutor 3](#) , [Arabic Tutor 4](#) ,

[Arabic Grammar Easy Syntax](#) ,

[Treasures of Arabic Morphology](#) ,

[A summary of Tasreef Part 1](#) , [A summary of Tasreef Part 2](#) ,

[Useful Lessons in Arabic Syntax](#) , [Guidance in An-Nahw](#) ,

[An Exegesis of the Arabic Word](#) , [Arabic Nouns](#) ,

Learn The Language of The Holy Qur'an by Dr. Abdullah Abbas Nadwi : [Format 1](#) , [Format 2](#) ,

[Lisan ul Qur'an Part 1,2,3 and keys](#) ,

[Essentials of Arabic Grammar for learning Qur'anic language by Brig \(R\) Zahoor Ahmed](#) ,

[Fundamentals of Arabic Grammar](#) ,

[Tasheel al Nahw](#) ,

[Arabic Through The Qur'an by Alan Jones](#) .

[Basic vocabulary](#) ,

[A very brief journey through Arabic Grammar](#) ,

[Combined format of some lecture notes](#) ,

[101 Rules](#) ,

[Some free material on Arabic Grammar](#) ,

[Arabic Verb Conjugator](#) ,

[Lisan ul Arab forum attachments/posts](#) , [Lisan ul Arab Blog](#) ,

[Attempted application of grammar rules](#) (Only for experienced users. Page numbers according to Adobe editable page box. Read following pages only : in reverse 247 to 219, on which gramatical analysis is attempted in pages 1 to 77. Page above 1 gives abbreviations. Then on page 1 right click mouse and choose rotate clockwise. Use with caution / additional verification.)

[Various Courses & material for learning basic Arabic](#) (No longer free, and too shallow)

[Assimilation in Classical Arabic – A Phonological Study](#) (PHD Document) .

[English Explanation of Binaa al Af'aal](#) .

A treatise concerning [the permutations of letters in the Arabic Language](#) .

[Learning Arabic Language of The Qur'an](#) by Izzath Uroosa

[Ilm Fruits site with Arabic learning posts](#) .

Modern Standard Arabic

[A Reference Grammar of Modern Standard Arabic](#) (Karin C. Ryding)

Arabic English Dictionary: [The Hans Wehr Dictionary of Modern Written Arabic 4th edition](#) .

A Dictionary of Modern Written Arabic by Hans Wehr 3rd edition : [Format 1](#) , [Format 2](#) , [for mobile phones](#) .

[Selected books from al3arabiya.org](#)

Vocabulary and Root wise concordance of the Qur'an & Some Reference Classical Arabic Vocabulary Material

(Read Notes below before using this material)

Lane's Arabic-English Lexicon : [PDF files](#) , [DJVU files](#) , [Online Studying](#), [for mobile phones](#) , [LL with English search](#) ,

[Qur'anic Arabic Corpus](#) ,

[Arabic English Dictionary of Qur'anic Usage](#) Badawi and Abdul Haleem (complete book)

[Vocabulary of the Holy Qur'an](#) by Dr. Abdullah Abbas Nadwi

4 Basic Qur'anic Terms : [Original in Urdu](#) , [mirror](#) , [English translation](#) , [mirror](#) ,

[Qur'an Synonyms](#) - English Translation of Mutaraadifaat ul Qur'an by Kilani by volunteers (under construction and does not work on internet explorer)

[PRL \(Project Root List\)](#) ,

[Dictionary of the Qur'an](#) by Qadiani (Non-Muslim)

[Dictionary of about 1400+ roots from Qur'an](#) by Qadianis (Non-Muslims)

[Concordance of the Qur'an](#) .

[Qur'anic Keywords a Reference Guide](#) by Abdur Rashid Siddiqui

[faithfuleye](#) ,

[linguistic miracle](#) ,

[www.almaany.com](#) (Search words in various books, mostly Arabic)

[Qur'an dev research tool](#) , [roots tool](#) (Does not work on internet explorer)

[Open Burhan](#) ,

[Translations comparison](#) ,

[Mazhar A Nurani's Site](#) ,

[Classical Arabic to English Dictionary by Hava](#) (very shallow in meanings)

[Arabic Almanac](#) (Lane, Wehr & Hava together)

[Dictionary of Qur'anic Terms and Concepts by Mustansir Mir](#) .

5 volume Tafsir by Qadiani (Non-Muslim) : [Part 1](#) , [Part 2](#) , [Part 3](#) , [Part 4](#) , [Part 5](#) (use with caution and additional verification, mainly linked because the notes on words given as important words contain some useful material)

Notes: Lane's Lexicon can be used, & is a recognized Arabic Vocabulary tool, but for roots starting with qaaf, kaaf, laam, miim, nuun, hay, waw & ya, explanation & material on roots is usually not complete since Lane died while working on qaaf, & later his nephew completed the work mostly using Lane's notes. LL Mobile can also be used on computers by simply reducing browser width. Lane's Lexicon with English search has some typing errors in Arabic but still can be used "To copy paste the text from the lexicon (after which you will have to verify the Arabic words using any other free scanned Lane's Lexicon relevant material)" and "To search English words". To start navigating it, click the blue arrow on the left of Edward William Lane. Qur'anic Arabic Corpus can be a useful tool but is under construction & Kais is taking his time, so use with additional verification & caution. PRL can be used for quickly studying or downloading Lane's Lexicon relevant pages for roots used in the Qur'an & for checking which derivatives of a root have been used in which Ayaat, but it is stuck near 70% since long time. Avoid the English meanings of PRL completely if you aren't experienced. <http://www.studyquran.co.uk> from which Lane's Lexicon 1st 2 links & PRL are linked is run by a Sunnah rejecter, so try to avoid his remaining material if you don't have sufficient experience. In Dictionary of The Qur'an, negative bias is expected in some meanings like khatama, wafa etc. I mainly recommend using the list of roots used in the Qur'an & derived words for each root used in the Qur'an from this book but study the English material with caution since source referencing style is vague & he is a Qadiani. Dictionary of about 1400+ roots is a vocabulary specific dictionary (focusing on vocabulary & usage, not grammar) that can be used by experienced users with caution since qadiani bias is expected at some places. Concordance of the Qur'an by Hanna uses Arberry's translation & is a limited concordance book that can be checked just to see a preview of concordance uses. Open Burhan is an online concordance tool by a Sunnah rejecter & is not complete yet, so use with caution. Translations comparison tool is only for those who understand sufficient Arabic & just want to check out how others have translated various Ayaat to help them further in their translation attempts, some of the translations given in it are by deviant groups. To use faithfuleye, click A C E at the top for showing/hiding Arabic, Chinese, English. On 2 boxes with go, enter surah # in 1st box and Ayat # in 2nd box & click go, then

click Arabic word you want to study in further detail, then check various occurrences & other derivatives of root. For experienced users only as may contain some mistakes, to be used with caution/additional verification. Mazhar A Nurani’s site has some grammar notes that experienced users may study. Some views by him are deviant e.g. rejects return of Hazrat ‘Eesa (pbuh) despite obvious hints in the Qur’an, rejects that 1st Qibla of Muslims was Bayt ul Maqdis, calls Ar-Rahmaan Personal Name of ALLAH, translation attempts contain extra words. Qur’an dev tool appears to be based on corpus site and thus limitations of corpus site, may appear in it also.

Some Ideas and Works on Context Usage for study of Qur’an

[*Verbal Idioms of the Qur’an*](#)

[*Coherence in the Qur’an*](#)

(Above 2 books are to be used with caution since author sometimes uses baseless comments e.g. deceptively simple, linguistic problems (i.e. if he can’t understand something in Qur’an, it means his skill problem not a problem or complexity in Qur’an) and sometimes criticizes other methods via unjustified sweeping statements e.g. using word atomistic.)

Tadabbur e Qur’an

[*Root Lists*](#) (Selected roots from the Qur’an on which detailed study recommended)

[Arabic Grammar and Vocabulary Books in Urdu](#)

Arabic Grammar & Vocabulary books in Urdu

Following is a collection of some useful books and material in Urdu. For links in **bold**, right click and save link/target as to download. For links in ***bold italic***, click the link and then download the book from the site reached via the link.

[*Mirror for most documents of this section*](#) ,

[*Mufradat ul Qur’an – Ar Raghib Urdu Translation*](#) , Mirror old print: [**Part 1**](#) , [**Part 2**](#) , Mirror new print: [**Part 1**](#) , [**Part 2**](#) ,

[*Mutaradifat ul Qur’an*](#) by Abdur Rahman Kilani

Anwar ul Bayan fi Hall e Lughat ul Qur’an : [**Volume 1**](#) , [**Volume 2**](#) , [**Volume 3**](#) , [**Volume 4**](#) .

Taiseer ul Qur’an Dictionary – Ata ur Rahman Saqib : [**Part 1**](#) .

[*Basic Word by Word Qur’an translation using 3 colors*](#) of <http://bait-ul-quran.org/> .

[*Some notes on ‘airab of Qur’an*](#) .

1701 pages book Qawaid Zaban e Qur’an, New handwritten edition November 2011: [*Part 1*](#) , [*Part 2*](#) ,

computer edition: [*Part 1*](#) , [*Part 2*](#) , alternate format [*Part 1*](#) , [*Part 2*](#) , contact www.chishtis.com .

[*Mukhtaar Us Sihaah of Razi – Urdu Translation in 3 formats*](#) .

Lughaat ul Qur’an : [*Part1*](#) , [*Part2*](#) , [*Part3*](#) , [*Part4*](#) , [*Part5*](#) , [*Part6*](#) , and

[**Qur’an ki 4 bunyaadi istilaahain**](#) .

[**Qamoos Alfaz ul Qur’an al Kareem**](#) by Abdullah Abbas Nadwi’s Urdu translation

[**Aasaan Arbi Grammar 1 of 3**](#) ,

[**Aasaan Arbi Grammar 2 of 3**](#) ,

[**Aasaan Arbi Grammar 3 of 3**](#) ,

[**Aasaan Arbi Grammar 4**](#) as supplement on weak verbs etc.

Urdu Translation of Sharh Ibn e Aqeel : [*Part 1*](#) , [*Part 2*](#) ,

[*Brief notes*](#) on Aasan Arbi Grammar series

[*Qur’ani Soorton ka Nazm e Jali*](#) , [**New Edition**](#) .

[**Tuhfat un Nahreer bi sharh Nawh e Meer Part 1**](#) ,

[**Qamoos ul Qur’an by Qazi Zain ul Abideen Urdu**](#) ,

[*Arbi ka Mu’allim 4 volumes, 4 keys, 2 formats*](#) .

[*Masail an Nahw wal Sarf*](#) ,

[*Alfaz e Mutaradifa kay Darmyan Farq*](#) ,

[**Mukhtasar Arbi Qawaid**](#)

[*Misbaah ul Lughaat An Arabic Urdu Lexicon*](#) .

Al Munjid An Arabic Urdu Lexicon : [**Format 1**](#) , [**Format 2**](#) , [**Format 3**](#) .

[*Al Munjid-fi-l-Lughah’s Urdu Translation*](#) .

Tafsir Qurtuby: [**Volume 1**](#) .

[*Al Qamoos ul Waheed Arabic Urdu Lexicon*](#) 1918 pages (Warning: contains modern standard Arabic also)

Lisan ul Qur’an : [**Volume 1**](#) , [**Volume 2**](#) , [**Volume 3**](#) , [**Key 1**](#) , [**Key 2**](#) , [**Key 3**](#) .

Mu’allim ul Insha : [*Part 1*](#) , [*Part 2*](#) , [*Part 3*](#) ,

Qawaid as Sarf : [*Part1*](#) , [*Part2*](#) ,

[**Tasveer ul Qur’an**](#) .

[**Ilm al Zabab**](#) .

[**Ta’leem an Nahw**](#) .

[Aasaan Grammar](#) ,
[Bunyaadi Arbi Qawaid](#) ,
[Peace TV : Aao Qur'an Samihein](#) ,
[Asbaaq ul Nahw part 1 by Hamid-ud-Din Farahi](#) ,
[Arbi seekhain](#) ,
[Kitaab us Sarf Jadeed](#) ,
[Arbi Graimer](#) ,
[Tasheel al Sarf](#) ,
[Tasheel al Nahw](#) ,
[Miftah ul Insha](#) ,

Urdu : Arabic Grammar notes on few topics : [part 1](#) , [part 2](#) . and

Urdu Arabic Grammar course videos and 1 PDF by Amir Sohail : [PDF](#) , [lectures](#) , [more 1](#) , [more 2](#) .

[Urdu: video lectures on Arabic Grammar](#) (Go to multimedia, select by category, select Arabic Grammar)

[Arabic Urdu Lughat](#) (Warning: This Arabic Urdu Lughat by Sunnah Rejector, use with caution and additional verification)

[Arabic Grammar and Vocabulary Books in Arabic](#)

Following is a collection of some useful books and material in Arabic .

Arabic Arabic Grammar & Vocabulary tools in Arabic

[Airab information for Qur'anic Words + Sarf information for selected Words](#) .

[Word by Word 'airab information for Words in The Qur'an](#) , [mirror](#) .

[A book on Grammar information for Qur'anic words](#) ,

[Another book on Grammar information for Qur'anic words](#) ,

[A site on 'airaab information for Qur'an](#) ,

[Another site on 'airaab information for Qur'an](#) ,

[Qur'an research site in Arabic 1](#) ,

[Qur'an research site in Arabic 2](#) ,

[Qur'an research site in Arabic 3](#) ,.

[www.maajim.com](#) (Search roots & words in Taaj ul Uroos, Lisaan ul Arab, Mu'jam al Waseet, As Sihaah fi Lughat, Mukhtaar us Sihaah)

[www.baheth.info](#) (search roots & words in Lisaan ul Arab, Maqaayees al Lughat, Qaamoos ul Muheet, As Sihaah fi Lughat, Al'ubaab uz Zaakhir)

Tafsir e Qurtuby : [Format 1](#) , [Format 2](#) .

[Tafsir al Baydawi](#) ,

[Taaj ul 'Uroos](#) ,

[Mufradat Ar Raghib](#) ,

[Lisaan ul 'Arab](#) , [mirror](#) .

Al Mufassal of Zamakhshari – Commentary by Ibn Ya'eesh in Arabic: [Format 1](#) , [source](#) , Format 2: [Part 1](#) , [Part 2](#) , [introduction in German](#) .

[Kitaab Sibawayh](#) ,

[Mu'jam al Mufahras](#) ,

[Nahw al Wadih](#) ,

[Darayatul Nahw](#) ,

[islam port](#) research tool ,

[Arabic learning material in Arabic](#) .

[Online Arabic Typing Tool](#) .

[qutrub arabic verb conjugator](#) .

Following are some downloader sites from which you can search and download even more useful books in Arabic.

Arabic Books Downloader Sites :

<http://www.waqfeya.com/> .

<http://shamela.ws/> .

www.almeshkat.net/books/index.php

Oh Allah, accept this from us on the Day we meet you (on Judgment Day)! Ameen.

...And in the end – all the Praise is for Allah, the **Rabb** (Provider, Sustainer, and the one who Brings up well [*ta**Rbb**iyyah*]) all that exists.